

The background of the image is a black and white marbled paper with a complex, organic pattern of swirling, cell-like shapes in various shades of gray and white. In the center of this pattern is a rectangular white label with a decorative border.

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COPLEY SOCIETY

SUMMER EXHIBITION
OF WORKS BY

AMERICAN ARTISTS

WITH TWENTY-THREE PAINTINGS BY
NORWEGIAN ARTISTS

COPLEY HALL, BOSTON

1907

Loan Collection of Paintings by
AMERICAN ARTISTS

The Copley Society of Boston
Copley Hall, July, 1907

PAINTINGS IN OIL.

Most of the pictures in the exhibition, excepting
portraits, are for sale.

1.—LAMPLIGHT.

W. W. Gilchrist, Jr.

2.—GIRL BRAIDING HER HAIR.

Joseph De Camp.

3.—TOWARDS BAR HARBOR.

Dwight Blaney.

4.—PREPARATIONS.

Marion Powers.

5.—OLIVE-TREES; CAPRI.

Clara M. Norton.

6.—PORTRAIT.

Charles Hopkinson.

7.—ANNISQUAM CHURCH.

George L. Noyes.

8.—THE LILACS.

Mary B. Hazelton.

9.—WHERE THE RIVER MEETS THE SEA.

Joseph B. Davol.

10.—ON THE QUAY, PARIS.

Leslie P. Thompson.

11.—ALBERT CHEVALIER.

John Lambert.

12.—LANDSCAPE.

Leslie P. Thompson.

13.—VENICE.

Theo. Wendell.

14.—PORTRAIT, MR. O. DOWNES.

Margaret Fuller.

15.—LANDSCAPE.

Herman D. Murphy.

16.—THE ROSE-PINK BODICE.

J. Alden Weir.

17.—UNDER THE CLIFFS.

Childe Hassam.

18.—STILL LIFE.

Herman D. Murphy.

19.—OCTOBER.

Childe Hassam.

20.—WINTER.

Charles H. Woodbury.

21.—SPRAY AND SUNSHINE.

Charles Hopkinson.

22.—STILL LIFE.

Herman D. Murphy.

23.—PORTRAIT.

Herman D. Murphy.

24.—PINETA, RAVENNA.

Lucy S. Conant.

25.—THE LETTER.

T. W. Dewing.

26.—AUTUMN.

Charles H. Woodbury.

27.—SNOW.

Charles H. Woodbury.

28.—PORTRAIT.

Adelaide Cole Chase.

29.—FERRY TO STATEN ISLAND.

F. Luis Mora.

30.—THE 'CELLO.

J. H. Rich.

31.—STREET IN ANDALUSIA.

John Lambert.

32.—LADY PHILIP.

Marie D. Page.

33.—AMONG THE TREES.

Dwight Blaney.

34.—STILL LIFE, RED PEPPERS.

Alice Mumford Roberts.

35.—VAUDEVILLE STAR.

Alice Mumford Roberts.

36.—FLIRTATION.

W. W. Gilchrist, Jr.

37.—TRIUMPH OF LIFE.

Henry B. Fuller.

38.—PORTRAIT.

Philip L. Hale.

39.—MOONLIGHT AND TWILIGHT.

Jennie C. Peterson.

40.—OZ BROOK.

R. W. Broderick.

41.—THE LETTER.

H. R. Rittenberg.

42.—THE HAT WITH THE BUCKLE.

Portrait of the Artist.

Mary L. Macomber.

43.—THE BEND OF THE RIVER.

Frederic Ede.

44.—PORTRAIT.

W. M. Paxton.

45.—THE LISTENER.

W. M. Paxton.

46.—THE BLUE GOWN.

Frank P. Fairbanks.

47.—PORTRAIT OF MRS. M.

Agnes H. Lincoln.

48.—SKETCH PORTRAIT.

Giovanni Battista Troccoli.

49.—STILL LIFE.

Giovanni Battista Troccoli.

50.—BLOSSOMS.

Theo. Wendell.

51.—PORTRAIT, DR. F. W. KITCHEL.

F. Luis Mora.

52.—ON THE PORCH.

A. E. Borie, 3d.

53.—CANAAN MOUNTAINS.

Emil Carlson.

54.—TEA IN THE GARDENS.

H. R. Rittenberg.

55.—PORTRAIT.

Adelaide Cole Chase.

56.—BIRCH-TREES.

Carroll S. Tyson.

57.—THE LAUGHING GIRL.

Alice Mumford Roberts.

58.—STILL LIFE.

Giovanni Battista Troccoli.

59.—ELLEN.

Margarite S. Peirce.

60.—BRUNETTE.

Alice Foster Tilden.

61.—SNOW, AFTERNOON SUNLIGHT.

Stacy Tolman.

62.—LADY OLYMPIA.

Ernest L. Major.

63.—THE SISTERS.

Arthur M. Hazard.

64.—THE YELLOW DRESS.

Leslie P. Thompson.

65.—GREAT CRANBERRY ISLAND.

Carroll S. Tyson.

66.—SNOW-STORM.

Stacy Tolman.

67.—PORTRAIT.

Rosamond L. Smith.

68.—AFTER A NIGHT'S RAIN.

Harold B. Warren.

69.—GIRL WITH A MUFF.

Leslie P. Thompson.

ALLSTON HALL.

70.—PORTRAIT, NORWEGIAN ACTRESS.

Henrik Lund.

71.—MOONLIGHT.

Lars Jorde.

72.—BREAKERS, MOONLIGHT.

Thorolf Holmboe.

73.—PORTRAIT, DANISH ACTRESS.

Oda Krohg.

74.—WINTER IN NORWAY.

Jacob Gloersen.

75.—NORWEGIAN COAST.

Nils Hansteen.

76.—AFTER THE NEW-FALLEN SNOW.
F. Collet.

77.—WINTER SUNSET.
Thorolf Holmboe.

78.—NEAR DIEPPE.
Eilif Petersen.

79.—HIGHLAND FARM.
Eilif Petersen.

80.—NORWEGIAN LANDSCAPE.
Kitty Kielland.

81.—AUTUMN.
E. Petersen.

82.—OLD NORWEGIAN FARM.
Fr. Borgen.

83.—NEAR CHRISTIANA.

Thorolf Holmboe.

84.—BRITTANY INTERIOR.

Harriet Boeker.

85.—FISHERMAN'S HOME.

Chr. Krohg.

86.—RIVER IN NORMANDY.

Fritz Thaulow.

87.—SUMMER IN NORWAY.

Gerhard Munthe.

88.—NIGHT OF ST. JOHN.

G. Stenersen.

89.—EVENING, NORWEGIAN COAST.

Amaldus Nielsen.

90.—SPRING, NORWAY.

Chr. Skowsoig.

91.—THE FAIRY GARDEN.

Gerhard Munthe.

91A.—THOR ("STORM HELPS TO VICTORY").

Gerhard Munthe.

92.—ON THE SAND DUNES.

Rosamond L. Smith.

92A.—THE ALCALDA, MADRID.

Elizabeth C. Fisher.

WATER COLORS AND PASTELS.

93.—THE SAFFRON KIMONO.

Charles Hovey Pepper.

94.—THE QUIET OF THE MORNING.

Clarence E. Braley.

95.—ROBINSON CRUSOE.

Charles Hovey Pepper.

96.—JUNE AZALEAS.

Gertrude B. Bourne.

97.—“OVER THE HILLS.”

William J. Kaula.

98.—ST. GERMAIN DE L'AUXERROIS.

Florence Robinson.

99.—THE YELLOW UMBRELLA.

Charles Hovey Pepper.

100.—MID-OCEAN.

Charles H. Woodbury.

101.—AT SEA.

Charles H. Woodbury.

102.—BREAKING WAVES.

Charles H. Woodbury.

103.—THE CLIFF.

Charles H. Woodbury.

104.—OGUNQUIT.

*Charles H. Woodbury.*105.—EFFECT OF DAY AND ARTIFICIAL
LIGHT.*Louis Kronberg.*

106.—A DARK EVENING.

Adelaide E. Wadsworth.

107.—SUNSET EFFECT, PLUM ISLAND.

Laura Coombs Hills.

108.—NIGHTFALL.

Margaret Patterson.

108A.—LITTLE HOUSE, SLUIS.

Margaret Patterson.

108B.—THE SWANS.

Margaret Patterson.

108c.—THE MILL.

Margaret Patterson.

109.—PONTE VECCHIO.

Alexander Robinson.

Loaned by Mr. Desmond Fitzgerald.

109A.—BY PONTE SANTA TRINITÀ, FLORENCE.

Alexander Robinson.

Loaned by Mr. Desmond Fitzgerald.

109B.—LINING UP BOATS, SATURDAY, VOLEN-
DAM, HOLLAND.

Alexander Robinson.

Loaned by Mr. Desmond Fitzgerald.

110.—NARCISSUS.

Laura C. Hills.

111.—EARLY MORNING, VENICE.

Florence Robinson.

112.—A COUNTRY LANE IN FRANCE.

Susan P. B. Robins.

113.—SPRING, IRIS.

Gertrude B. Bourne.

114.—OLD COURT IN PROVENCE.

Florence Robinson.

115.—GIRL DRAWING.

Karel R. Knapp.

116.—THE CRESCENT MOON.

William J. Kaula.

117.—LANDSCAPE.

Mary B. Titcomb.

118.—THE PINK KIMONO.

Karel R. Knapp.

MINIATURES.

119A.—MUSUMÉ AND NINON.

Ethel Blanchard Collver.

119B.—LITTLE MISS SPRINGTIME.

Ethel Blanchard Collver.

119C.—THE LITTLE CARETAKER.

Ethel Blanchard Collver.

119D.—TOMIKO.

Ethel Blanchard Collver.

119E.—CHISIA NEU SAU.

Ethel Blanchard Collver.

119F.—ALALI SUNI.

Ethel Blanchard Collver.

120.—PORTRAIT.

Annie H. Jackson.

120A.—PORTRAIT.

Annie H. Jackson.

121.—PORTRAIT STUDY.

Annie H. Jackson.

122.—LITTLE JOHN AND HIS CAT.

Jean L. Oliver.

123.—MISS KITTY.

Jean L. Oliver.

124.—PORTRAIT MINIATURE.

Evelyn Purdie.

125.—PORTRAIT.

Allen S. Howland.

SCULPTURE.

126.—IN DAYS OF YORE.

Grace Hooper.

127.—MOTHER AND CHILD.

Lucy Richards.

128.—“THE GOD OF GO AS YOU PLEASE.”

Anna Coleman Ladd.

129.—PORTRAIT.

Lucy Richards.

130.—PORTRAIT.

Mary Stickney.

131.—PERSONALITY.

Anna Coleman⁷ Ladd.

132.—LE PETITE BONNET.

Grace Hooper.

133.—HEAD OF AN ATHLETE.

Richard H. Recchia.

LIST OF EXHIBITORS.

- BACKER, HARRIET.
Norwegian artist.
- BLANEY, DWIGHT.
Fenway Studios, Boston, Mass.
- BORGEN, FR.
Norwegian artist.
- BORIE, A. E., 3d.
620 Washington Square, Philadelphia, Pa.
- BOURNE, GERTRUDE B.
130 Mt. Vernon Street, Boston.
- BRALEY, CLARENCE E.
25 West 2d Street, New Bedford, Mass.
- BRODERICK, R. W.
82 Huntington Avenue, Boston.
- CARLSEN, EMIL.
43 East 59th Street, New York.
- CHASE, ADELAIDE COLE.
95 Beacon Street, Boston.
- COLLET, F.
Norwegian artist.
- COLLVER, ETHEL BLANCHARD.
The Coolidge, Brookline, Mass.
- CONANT, LUCY S.
82 Beacon Street, Boston.

- DAVOL, JOSEPH B.
Ogunquit, Me.
- DE CAMP, JOSEPH.
20 St. Botolph Street, Boston.
- DEWING, T. W.
51 West 10th Street, New York.
- EDE, FREDERIC.
74 Commonwealth Avenue, Chestnut Hill, Mass.
- FAIRBANKS, FRANK P.
Fenway Studios, Boston.
- FISHER, ELIZABETH C.
57 Chestnut Street, Dedham, Mass.
- FULLER, HENRY B.
Carnegie Hall, New York.
- FULLER, MARGARET.
286 Boylston Street, Boston.
- GILCHRIST, W. W., JR.
916 Locust Street, Philadelphia, Pa.
- GLOERSEN, JACOB.
Norwegian artist.
- HALE, PHILIP L.
Fenway Studios, Boston.
- HANSTEEN, NILS.
Norwegian artist.
- HASSAM, CHILDE.
27 West 67th Street, New York.
- HAZARD, ARTHUR M.
20 St. Botolph Street, Boston.

- HAZELTON, MARY B.
Fenway Studios, Boston.
- HILLS, LAURA COOMBS.
66 Chestnut Street, Boston.
- HOLMBOE, THOROLF.
Norwegian artist.
- HOOPER, GRACE.
Hotel Oxford, Boston.
- HOPKINSON, CHARLES.
Fenway Studios, Boston.
- HOWLAND, ALLEN S.
667 Green Street, Cambridge, Mass.
- JACKSON, ANNIE H.
20 Littell Road, Brookline, Mass.
- JORDE, LARS.
Norwegian artist.
- KAULA, WILLIAM J.
Fenway Studios, Boston.
- KIELLAND, KITTY.
Norwegian artist.
- KNAPP, KAREL R.
16 Akron Street, Roxbury, Mass.
- KROHG, CHR.
Norwegian artist.
- KRONBERG, LOUIS J.
Boston Art Club.
- LADD, ANNA COLEMAN.
295 Beacon Street, Boston.

LAMBERT, JOHN.

324 South 7th Street, Philadelphia, Pa.

LINCOLN, AGNES H.

10 Lincoln Avenue, Salem, Mass.

LUND, HENRIK.

Norwegian artist.

MACOMBER, M. L.

St. Botolph Studios, Boston.

MAJOR, ERNEST L.

20 St. Botolph Street, Boston.

MORA, F. LUIS.

142 East 18th Street, New York City.

MUNTHE, GERHARD.

Norwegian artist.

MURPHY, HERMAN D.

Copley Hall, Boston.

NIELSEN, AMALDUS.

Norwegian artist.

NORTON, CLARA M.

49 Woodland Street, Bristol, Conn.

NOYES, GEORGE L.

Fenway Studios, Boston.

OLIVER, JEAN N.

Copley Hall, Boston.

PAGE, MARIE D.

128 Marlboro Street, Boston.

PATTERSON, MARGARET.

Arlington Heights, Mass.

- PAXTON, WILLIAM M.
Fenway Studios, Boston.
- PETERSEN, EILIF.
Norwegian artist.
- PETERSON, JENNIE C.
103 West Lanvale Street, Baltimore, Md.
- PEPPER, CHARLES HOVEY.
Fenway Studios, Boston.
- PIERCE, MARGARET S.
Fenway Studios, Boston.
- POWERS, MARION.
The Bartol, Huntington Avenue, Boston.
- PURDIE, EVELYN.
Grundman Studios, Boston.
- RICH, J. H.
20 Devon Road, Newton Centre, Mass.
- RICCHIA, RICHARD H.
79 Main Street, Cambridge, Mass.
- RICHARDS, LUCY.
Fenway Studios, Boston.
- RITTENBERG, H. R.
10th and Walnut Streets, Philadelphia, Pa.
- ROBERTS, ALICE MUMFORD.
620 South Washington Square, Philadelphia, Pa.
- ROBINS, SUSAN P. B.
95 Mt. Vernon Street, Boston.
- ROBINSON, ALEXANDER.
Venice, Italy.
- ROBINSON, FLORENCE.
44 Bromfield Street, Boston.

SKOWSOIG, CHR.

Norwegian artist.

SMITH, ROSAMUND L.

Fenway Studios, Boston.

STICKNEY, MARY.

Bethel, Vt.

THAULOW, FRITZ.

Norwegian artist.

THOMPSON, LESLIE P.

100 Chestnut Street, Boston.

TILDEN, ALICE FOSTER.

55 White Street, Milton, Mass.

TITCOMB, M. B.

201 Clarendon Street, Boston.

TOLMAN, STACY.

Fleur de Lys, Providence, R.I.

TROCCOLI, GIOVANNI B.

31 Morseland Avenue, Newton Centre, Mass.

TYSON, CARROLL S.

319 Walnut Street, Philadelphia, Pa.

WADSWORTH, ADELAIDE E.

10 West Cedar Street, Boston.

WARREN, HAROLD B.

4 Milton Road, Brookline, Mass.

WEIR, J. ALDEN.

51 West 10th Street, New York City.

WENDELL, THEO.

Ipswich, Mass.

WOODBURY, CHARLES H.

Copley Hall, Boston.



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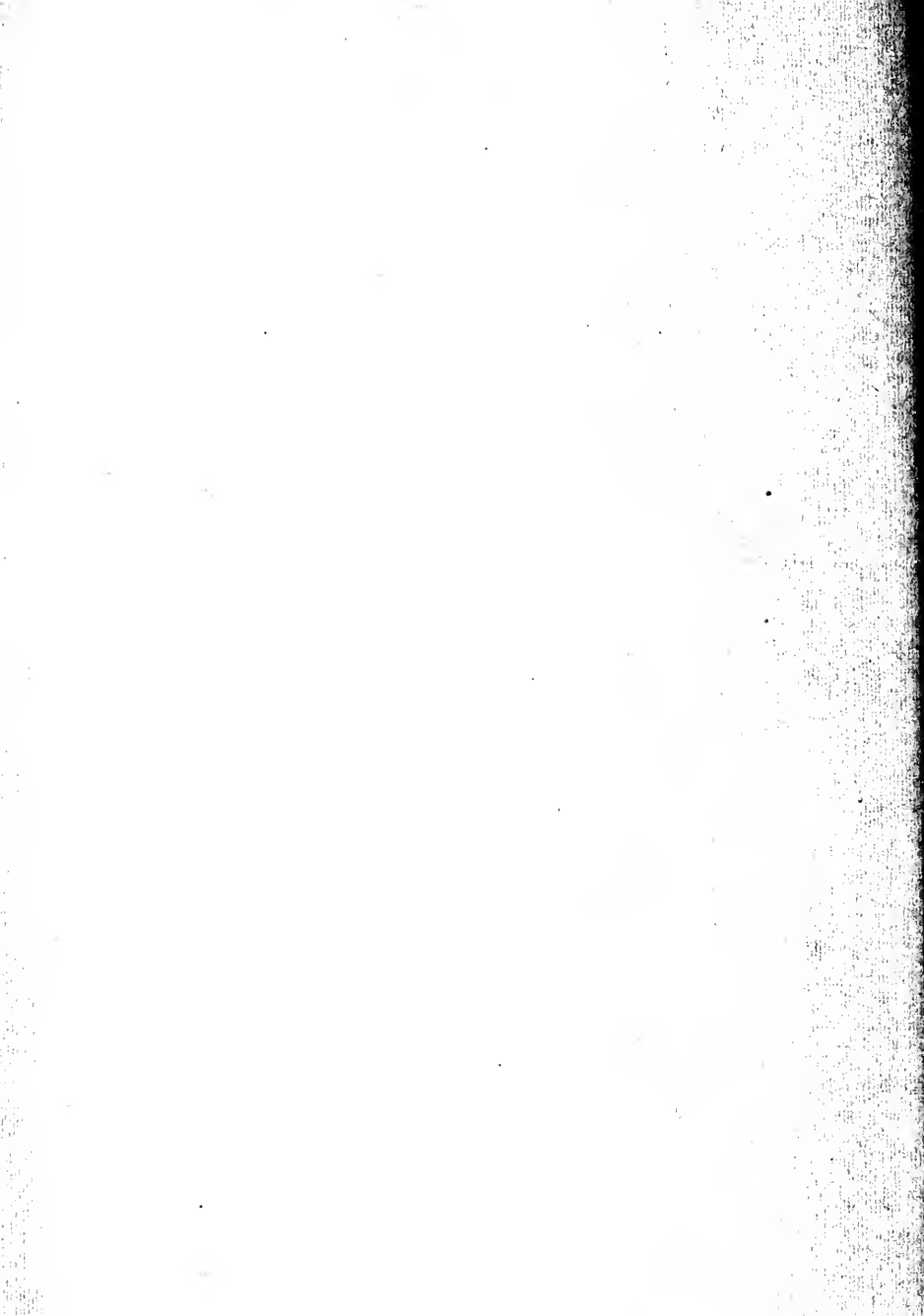
EXHIBITION OF PICTURES OF

THE FRENCH SCHOOL

OF 1830

COPLEY HALL, BOSTON

MDCCCCVIII



THE FRENCH SCHOOL
OF 1830

Loan Collection

The Copley Society of Boston

Copley Hall, March, 1908

THE FRENCH SCHOOL OF 1830

The School of 1830 really began its existence in 1819, when Géricault gave to the world his "Raft of the Medusa." This was the first great expression of the coming dawn of Realism or Romanticism, one of the most important of all the revolutions in modern art. It was the death-blow to Classicism, which had enslaved all the natural human aspirations.

It is a long step from 1819 to 1830, but much time is required for great revolutions to come to maturity, and, during these intervening years, forces of various kinds were working for emancipation from the thralldom of those rigid rules which for nearly half a century held the world in its grasp. If we look back to the beginning of the century, we find France thoroughly tired of the excesses and horrors of the Revolution, and determined upon a future of culture and refinement. In literature, manners, and dress, Classicism became the dominating idea, and in this spirit the world of art readily enrolled itself under the leadership of Louis David, a man of wonderful power and indefatigable energy, who founded a great school, and whose students were scattered all over the civilized world. Napoleon's intellectual appreciation of art led him to enrich the galleries of France with the best examples from all parts of Europe, thus supplying a valuable stimulus and

inspiration to artists. He also reorganized the Institute in 1803, placing Classicism upon a still firmer basis. Classic art was wholly a convention. It produced a typical representation of man, and it sought to produce a typical representation of landscape. This flourishing tyranny became firmly fixed in official life, and promulgated laws and edicts from which none might differ if they wished to bask in the sun of prosperity. It was against the tyranny of the Academic rules that the men of 1830 entered their protest, especially in the direction of landscape painting, where it was most needed. Not that they were by any means exclusively landscape painters. Millet, Diaz, and others among them were figure painters as well. It was rather that these men recognized the fact that the beauty of natural objects lies not so much in the objects themselves, as in the light and atmosphere which surrounds them, and that these could only be truthfully interpreted by working directly from nature.

In tracing the growth of the new from the old school, the influence of the English painters must not be overlooked. Perhaps none of these exerted a greater power than Constable, who in 1824 exhibited the "Haywain" and other pictures at the French Salon. These canvases produced a profound impression. Géricault, unfortunately, died at about this time at the threshold of his career, but the great work which he had begun was taken up by Delacroix, a painter of dramatic action and human passions, a man of poetic imagination, who rejoiced in the representations of the tremendous struggles of life. It was

not, however, until Rousseau's day that the revolution in art blossomed into a successful reality.

Many of the leaders of the School of 1830 painted at Barbizon, a little village on the outskirts of the forest of Fontainebleau, hence the school is often misnamed the Barbizon school, or the Fontainebleau, or the Barbizon-Fontainebleau school, whereas in fact many of its associates lived far from Barbizon.

The foremost representatives of the school were Jean Baptiste Camille Corot (1794-1875), Théodore Rousseau (1812-1867), Eugène Delacroix (1798-1863), Narcisso Virgilio Diaz de la Peña (1807-1876), Jean François Millet (1815-1875), Alexandre Gabriel Decamps (1803-1860), Charles François Daubigny (1817-1878), Constant Troyon (1816-1865), Charles Jacque (1813-1890) Eugene Fromentin (1820-1876), Gustave Courbet (1819-1877), and Jules Dupré (1811-1889). In addition to these well-known names were those of others who aided, to a greater or less extent, in widening and establishing the principles of the new school.

In thinking of Barbizon, we, in this country, naturally turn to Millet, the painter of the characteristics of peasant life and of the atmosphere which softens and illumines it. "In a solitary figure he typifies the fortunes of a hundred generations of patient toil." He liked to call himself a peasant, born and bred, but he was a scholar as well, versed in the classics and the Bible. His earliest works were of the nude, and there is at least one of these in this exhibition. He was in every sense a painter, and his pictures are held in the highest esteem. With Charles Jacque he fol-

lowed Rousseau to Barbizon, where he painted for twenty-seven years, in the midst of struggles and hardships of various kinds, but still glad to be among the surroundings with which he so deeply sympathized.

It is in Corot (Père Corot, as he was called by his friends) that we find the ideal Classic-Romantic painter. Of a serene and happy disposition, he was keenly sensitive to those subtler aspects of nature which became his lifelong study. His early work was extremely conscientious in detail, but his temperament soon led him to turn to those greater truths which his intimacy with Nature taught him,—the beautiful atmospheric effects and charming values of tone which give reality and perspective to the composition. The rosy dawn, the sifted light through which nymphs and dryads flit and dance under the delicate tracery of trees which seem to sway as in a light wind,—these phases of nature appealed to his poetic nature, and still charm us through his interpretations.

Dupré and Diaz are the decorative painters of the Fontainebleau group, and “belong to the aristocracy of the painting world, asking of Nature the secret of her effects of color and design only as a means to the expression of their own sentiments. They help one to see the decorative element in nature to a degree hardly attained elsewhere since the days of the great Venetians.”

Rousseau may be called the epic poet of this group. He loved the strong forms in nature,—the oak-tree, with its roots among the rocks; the masses of clouds;

the pageant of sunset; the brilliant noonday sun upon gnarled fantastic tree-trunks; "the fundamental qualities of nature, which, as compared with man's movements and changes, are the same yesterday, to-day, and forever." To Daubigny the "eternal verities" appealed less strongly, as a rule, than the concrete landscape, toward which his attitude was one of affection, which he has impressed upon his canvases. "He has not Diaz's elegance, nor Corot's witchery, nor Rousseau's power, but nature is more mysteriously, more mystically significant to him, and sets a deeper cord vibrating within him. . . . He is a sensitive instrument on which Nature plays." Although he painted more often in Normandy, he was, in spirit, one of the Fontainebleau group.

Contemporary with these men was Courbet (1819-1877); but, unlike the rest, he was by no means either a Classicist or a Romanticist. He was intensely and magnificently a Realist, and he had the great faculty of generalization.

The School of 1830 has survived in a wonderful way the buffetings of the waves of time. Its works still form the centre of attraction in many important collections in many parts of the world. The names of its leaders are as familiar as household words, and for the best examples of their skill, connoisseurs and lovers of art still contend with unabated enthusiasm.

PAINTINGS

1.—LANDSCAPE

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Francis Bartlett, Esq.

2.—LANDSCAPE WITH IDEAL FIGURES

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Mrs. John C. Phillips

3.—FOREST OF FONTAINEBLEAU

DIAZ, NARCISSE VIRGILIO (1808-1876)

Lent by Mrs. John T. Morse, Jr.

4.—LANDSCAPE

DUPRÉ, JULES (1812-1889)

Lent by Mrs. David P. Kimball

5.—LANDSCAPE

MICHEL, GEORGES (1763-1843)

Lent by Hugo Reisinger, Esq.

6.—LANDSCAPE WITH HORSEMAN

MICHEL, GEORGES (1763-1843)

Lent by Mrs. John T. Morse, Jr.

7.—POND, COWS DRINKING

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Mrs. John T. Morse, Jr.

8.—LANDSCAPE WITH HORSEMAN IN FORE-
GROUND

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Mrs. John C. Phillips.

9.—EVENING ON THE OISE

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Thomas Allen, Esq.

10.—THE POOL

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by John S. Ames, Esq.

11.—LANDSCAPE

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by J. A. L. Blake, Esq.

12.—HORSEMEN

FROMENTIN, EUGÈNE (1820-1876)

Lent by Eben D. Jordan, Esq.

13.—MILLET'S MOTHER

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Mrs. David P. Kimball

14.—NYMPHS AND CUPIDS

DIAZ, NARCISSO VIRGILIO (1808-1876)

Lent by Mrs. J. A. Garland

15.—LA BACCHANALE À LA SOURCE

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Robert D. Evans, Esq.

16.—LA PATEUX DE VELLIENE ST. GEORGE'S

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Robert D. Evans, Esq.

17.—MOUTH OF THE SEINE

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Quincy A. Shaw, Jr., Esq.

18.—LES REGRETS

MILLET, JEAN FRANÇOIS (1814-1875)

An early Millet

Lent by Dr. Henry C. Angell

19.—THE RIVER

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Miss Mary S. Ames

20.—FERME EN NORMANDIE

TROYON, CONSTANT (1810-1865)

Lent by Messrs. Durand-Ruel & Sons

21.—OPHELIA

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Mrs. David P. Kimball

22.—MIDSUMMER ON THE RIVER

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by Oliver Ames, Esq.

23.—AUTUMN

DUPRÉ, JULES (1812-1889)

Lent by John S. Ames, Esq.

24.—LANDSCAPE

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Henry L. Higginson, Esq.

25.—SHEPHERDESS

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Nathaniel Thayer, Esq.

26.—ITALIENNE ASSISE JOUANT DE LA
MANDOLINE DANS L'ATELIER

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Messrs. Durand-Ruel & Sons

27.—LANDSCAPE

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Francis Bartlett, Esq.

28.—DANTE AND VIRGIL

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Messrs. Cottier & Co.

29.—SCÈNE D'INCANTATION

DIAZ, NARCISSE VIRGILIO (1808-1876)

Lent by Messrs. Durand-Ruel & Sons

30.—“DON QUIXOTE”

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

From the Collection of Mr. James Cowan,
of Ross Hall, Crookston, PaisleyFrom the Collection of Mr. McGavin, a well-
known Glasgow collectorFrom the Collection of Daubigny, the artist.
Exhibited in 1901 at the Glasgow Inter-
national ExhibitionExhibited in 1899 at the Edinburgh Exhi-
bition

From Cervantes' "Don Quixote"
 "While riding near a wood, Don Quixote and
 his squire Sancho Panza see a poor peasant
 bathing in a brook, and Don Quixote, mis-
 taking him for a wild man of the woods,
 prepares to give him battle"

Lent by Messrs. M. Knoedler & Co.

31.—FIGURES AND HAYSTACK

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Francis Bartlett, Esq.

32.—LE PÂTRE

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Mrs. J. A. Garland

33.—PASSING BY ON THE OTHER SIDE

DECAMPS, ALEXANDRE GABRIEL (1803-1860)

Lent by Messrs. R. C. & N. M. Vose

34.—DESCENT OF THE BOHEMIANS

DIAZ, NARCISSE VIRGILIO (1808-1876)

Lent by John S. Ames, Esq.

35.—JEUNE FILLE GRECQUE À LA FONTAINE

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Messrs. Durand-Ruel & Sons

36.—OAK-TREE

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by Nathaniel Thayer, Esq.

37.—FOREST SCENE, FONTAINEBLEAU

DIAZ, NARCISSE VIRGILIO (1808-1876)

Lent by Hon. William A. Clark

38.—HAMLET IN BRITTANY

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by J. A. L. Blake, Esq.

39.—THE SEATED SPINNER

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Robert D. Evans, Esq.

40.—LA RÊVEUSE À LA MANDOLINE

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Messrs. Durand-Ruel & Sons

41.—LA MARE AUX VACHES; EFFET DU
SOIR

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Messrs. Durand-Ruel & Sons

42.—EVENING LANDSCAPE WITH SHEEP

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by John S. Ames, Esq.

43.—WOMAN BY POND

COURBET, GUSTAVE (1819-1878)

Lent by Mrs. John T. Morse, Jr.

44.—RETURN FROM THE PASTURE

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Francis Bartlett, Esq.

45.—SUNSET NEAR THE SEINE

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Dr. Henry C. Angell

46.—NYMPH OF THE WOODS

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by John G. Johnson, Esq.

47.—LANDSCAPE

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Mrs. J. A. Garland

48.—VACHES AU PÂTURAGE

TROYON, CONSTANT (1810-1865)

This picture was a part of the Secretan Collection, Paris; then it found a place in the Fuller Collection; then it passed into the hands of Mr. James W. Ellsworth, of New York, from whom it was secured by Mr. Logan

Lent by Frank G. Logan, Esq.

49.—PRAIRIE AU BORD D'UNE RIVIÈRE
COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Messrs. Walter Kimball & Co.

50.—DIANA SURPRISED BY ACTÆON
(Representing Summer)

DELACROIX, FERDINAND VICTOR EUGÈNE
(1799-1863)

Lent by Messrs. Cottier & Co.

51.—EURYDICE GATHERING FLOWERS
(Representing Autumn)

DELACROIX, FERDINAND VICTOR EUGÈNE
(1799-1863)

Lent by Messrs. Cottier & Co.

52.—BACCHUS FINDING ARIADNE
(Representing Spring)

DELACROIX, FERDINAND VICTOR EUGÈNE
(1799-1863)

Lent by Messrs. Cottier & Co.

53.—STABLE SCENE

GÉRICAULT, JEAN LOUIS ANDRÉ THÉODORE
(1791–1824)

Lent by Mrs. David P. Kimball

54.—CLAIRIÈRE DANS LA FORÊT DE FONTAINEBLEAU

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812–1867)

Represents a scene in the Forest of Fontainebleau. This picture was purchased in 1867 by Mr. Arthur Stevens for the Brussels banker, Mr. Ernest Brugeman. Here it remained for many years. After Mr. Brugeman's death it was secured by Mr. Logan through the agency of Messrs. Arthur Tooth & Sons in 1902. Mr. Arthur Stevens was a brother of the artist of that name, and was Curator of the Gallery of the King of the Belgians

Lent by Frank G. Logan, Esq.

55.—LATE AFTERNOON

DUPRÉ, JULES (1812–1889)

Lent by C. W. Kraushaar, Esq.

56.—UNE FERME DANS LA NIÈVRE (1831)

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Don de Corot à M. Pons, appartenant vers
1895 à MM. Deot et Tempelaere

Lent by Dr. Henry C. Angell

57.—MORNING

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Thomas Allen, Esq.

58.—L'ENLÈVEMENT PAR LES PIRATES
(1852)

DELACROIX, FERDINAND VICTOR EUGÈNE
(1799-1863)

Lent by Messrs. Durand-Ruel & Sons

59.—CATTLE IN POOL

DUPRÉ, JULES (1812-1889)

Lent by Mrs. J. A. Garland

60.—LA MEUTE SOUS BOIS

DIAZ, NARCISSO VIRGILIO (1808–1876)

Exhibited by Diaz, Salon 1848

Exhibited Paris Exposition Universelle 1889

From the Crabbe Collection

Engraved in the Crabbe Catalogue

Painting mentioned in Scribner's Encyclopædia

Canvas signed and dated 1848—at the left

Lent by Edward Brandus, Esq.

61.—LANDSCAPE

DIAZ, NARCISSO VIRGILIO (1808–1876)

Lent by Nathaniel Thayer, Esq.

62.—LE CAVALIER SUR LA ROUTE

COROT, JEAN BAPTISTE CAMILLE (1796–1875)

Lent by Messrs. Durand-Ruel & Sons

63.—VACHES AU PÂTURAGE

TROYON, CONSTANT (1810–1865)

Lent by Messrs. Durand-Ruel & Sons

64.—LANDSCAPE

DUPRÉ, JULES (1812-1889)

Lent by Mrs. J. A. Garland

65.—LANDSCAPE

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Mrs. Barthold Schlesinger

66.—LES HAUTEURS DE SÈVRES; PÂTURE
ENCLOSE

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Messrs. Durand-Ruel & Sons

67.—LANDSCAPE

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Mrs. Barthold Schlesinger

68.—LE CHIEN D'ARRÊT

TROYON, CONSTANT (1810-1865)

Lent by Miss Mary S. Ames

69.—THE COOPER'S SHOP

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Francis Bartlett, Esq.

70.—LANDSCAPE

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Mrs. John T. Morse, Jr.

71.—THE STANDARD-BEARER

FROMENTIN, EUGÈNE (1820-1876)

Lent by Robert D. Evans, Esq.

72.—BORDS DE L'OISE

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Messrs. Durand-Ruel & Sons

73.—LE TIR AU MIROIR

DECAMPS, ALEXANDRE GABRIEL (1803-1860)

Lent by Messrs. Durand-Ruel & Sons

- 74.—EFFET D'ORAGE À FONTAINEBLEAU
DIAZ, NARCISSE VIRGILIO (1808-1876)

Lent by Messrs. Durand-Ruel & Sons

- 75.—THE SHEEP-SHEARER
MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Richard M. Saltonstall, Esq.

- 76.—PASSAGE DU GUÉ
COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Oliver Ames, Esq.

- 77.—LANDSCAPE
MICHEL, GEORGES (1763-1843)

Lent by Mrs. John T. Morse, Jr.

- 78.—PASSING STORM
COURBET, GUSTAVE (1819-1878)

Lent by Thomas Hughes Kelly, Esq.

79.—CATTLE

TROYON, CONSTANT (1810-1865)

Lent by Eben D. Jordan, Esq.

80.—LANDSCAPE

MICHEL, GEORGES (1763-1843)

Lent by Francis Bartlett, Esq.

81.—THE APPROACHING STORM

DIAZ, NARCISSE VIRGILIO (1808-1876)

Lent by F. Lothrop Ames, Esq.

82.—LANDSCAPE

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Francis Bartlett, Esq.

83.—LANDSCAPE

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Eben D. Jordan, Esq.

84.—LANDSCAPE

COROT, JEAN BAPTISTE CAMILLE (1796–1875)

Lent by Henry L. Higginson, Esq.

85.—LANDSCAPE

COROT, JEAN BAPTISTE CAMILLE (1796–1875)

Lent by Francis Bartlett, Esq.

86.—A PASTORAL

MILLET, JEAN FRANÇOIS (1814–1875)

Lent by Mrs. Arthur W. Blake

87.—DIANE

DIAZ, NARCISO VIRGILIO (1808–1876)

Lent by Oliver Ames, Esq.

88.—BRINGING IN THE LAMB

MILLET, JEAN FRANÇOIS (1814–1875)

Lent by J. A. L. Blake, Esq.

89.—LA SORTIE

(Pastel)

MILLET, JEAN FRANÇOIS (1814–1875)

Lent by Mrs. R. C. Lincoln

90.—PASTURE

(Pastel)

MILLET, JEAN FRANÇOIS (1814–1875)

Lent by John Templeman Coolidge, Jr., Esq.

91.—SHEPHERDESS

(Pastel)

MILLET, JEAN FRANÇOIS (1814–1875)

Lent by Miss Mary S. Ames

92.—L'OISELEUR

(Pastel)

MILLET, JEAN FRANÇOIS (1814–1875)

Lent by Oliver Ames, Esq.

93.—GOOSE-GIRL

(Pastel)

MILLET, JEAN FRANÇOIS (1814–1875)

Lent by John S. Ames

94.—LA PROVENDE DES POULES

(Crayon)

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Oliver Ames, Esq.

95.—LANDSCAPE WITH FIGURES

(Pastel)

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Henry L. Higginson, Esq.

96.—THE YOUNG MOTHER

(Pastel)

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by John S. Ames

97.—JEUNE FILLE POURCHASSANT DES
OIES

(Water Color)

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Messrs. Durand-Ruel & Sons

98.—LES BERGÈRES ASSISES

(Pencil)

MILLET, JEAN FRANÇOIS (1814–1875)

Lent by Oliver Ames, Esq.

99.—LE BOULEAU MORT

(Pastel)

MILLET, JEAN FRANÇOIS (1814–1875)

Lent by Mrs. R. C. Lincoln

100.—THE FLIGHT INTO EGYPT

(Pastel)

MILLET, JEAN FRANÇOIS (1814–1875)

Lent by Mrs. R. C. Lincoln

101.—SHEPHERDESS

(Pastel)

MILLET, JEAN FRANÇOIS (1814–1875)

Lent by Henry L. Higginson, Esq.

102.—LA RÉCOLTE DE POMMES-DE-TERRE

(Pencil)

MILLET, JEAN FRANÇOIS (1814–1875)

Lent by Oliver Ames, Esq.

103.—SHEPHERDESS

(Crayon Drawing)

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by John Templeman Coolidge, Jr., Esq.

104.—BOATS ON THE SHORE

(Charcoal Drawing)

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Seth M. Vose, Esq.

105.—BARBIZON COTTAGES

(Pencil Drawing)

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by Nathaniel M. Vose, Esq.

106.—ON THE COAST

(Charcoal Drawing)

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by Seth M. Vose, Esq.

107.—FOUR TREES

(Charcoal Drawing)

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Seth M. Vose, Esq.

108.—BARBIZON

(Pencil Drawing)

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by Seth M. Vose, Esq.

109.—LANDSCAPE

(Crayon and Water Color Drawing)

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by Seth M. Vose, Esq.

110.—HILLSIDE

(Pen and Ink and Pastel Drawing)

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by Seth M. Vose, Esq.

111.—MAN WITH SPADE

(Pen and Ink Drawing)

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Seth M. Vose, Esq.

112.—THE CLOSE OF DAY

(Crayon Drawing)

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Seth M. Vose, Esq.

113.—MARINE; CLAIR DE LUNE

DUPRÉ, JULES (1812-1889)

Lent by Messrs. Durand-Ruel & Sons

114.—JUNO BESEECHING ÆOLUS

(Representing Winter)

DELACROIX, FERDINAND VICTOR EUGÈNE
(1799-1863)

Lent by Messrs. Cottier & Co.

115.—CHEMIN DE COUBRON; PAYSANNE ASSISE AU PREMIER PLAN

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Messrs. Durand-Ruel & Sons

116.—WINTER

COURBET, GUSTAVE (1819-1878)

Lent by Mrs. W. Scott Fitz

117.—LA COQUETTE (1850)

DIAZ, NARCISSO VIRGILIO (1808-1876)

Painted when Millet and Diaz were together,
and possibly contains some of Millet's work

Lent by Dr. Henry C. Angell

118.—LE TASSE DANS LA MAISON DES FOUS

DELACROIX, FERDINAND VICTOR EUGÈNE
(1799-1863)

Lent by Messrs. Durand-Ruel & Sons

119.—MILKING-TIME

TROYON, CONSTANT (1810-1865)

Lent by Mrs. W. Scott Fitz

120.—PAYSAGE AVEC VACHES; FONTAINE-
BLEAU

TROYON, CONSTANT (1810-1865)

*Lent by Miss Mary Crease Sears and
Miss Agnes St. John*

121.—STREET SCENE IN ALGIERS

DECAMPS, ALEXANDRE GABRIEL (1830-1860)

Lent by Charles H. Paine, Esq.

122.—A MARINE

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

Lent by the Owner

123.—SUMMER

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by Mrs. J. A. Garland.

124.—LANDSCAPE

MICHEL, GEORGES (1763-1843)

Lent by Wm. Ropes Trask, Esq.

125.—A SKETCH

TROYON, CONSTANT (1810-1865)

Lent by Mrs. W. Scott Fitz

126.—LANDSCAPE WITH FIGURES

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by Dr. Henry C. Angell

127.—LANDSCAPE

TROYON, CONSTANT (1810-1865)

Lent by Mrs. John T. Morse, Jr.

128.—LE BERGER

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Oliver Ames, Esq.

129.—FRUIT-VENDER

DECAMPS, ALEXANDRE GABRIEL (1803-1860)

Lent by Eben D. Jordan, Esq.

130.—LE PETIT PÊCHEUR

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by Miss Mary S. Ames

131.—LANDSCAPE

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by Francis Bartlett, Esq.

132.—LES OIES

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Oliver Ames, Esq.

133.—GOOSE-GIRL

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Miss Mary S. Ames

134.—THE RIVER

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by John S. Ames, Esq.

135.—ARAB CAMP

FROMENTIN, EUGÈNE (1820-1876)

Lent by Miss Fanny P. Mason

136.—OLD BEGGAR

DECAMPS, ALEXANDRE GABRIEL (1803-1860)

Lent by Mrs. David P. Kimball

137.—ITALIAN BEGGARS

DECAMPS, ALEXANDRE GABRIEL (1803-1860)

Lent by Mrs. David P. Kimball

138.—SHEPHERDESS

MILLET, JEAN FRANÇOIS (1814-1875)

Lent by Mrs. J. A. Garland

139.—TUNIS

FROMENTIN, EUGÈNE (1820-1876)

Lent by Charles H. Paine, Esq.

140.—ITALIAN TOWN

(Early Picture)

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Henry L. Higginson, Esq.

141.—DRIVING HOME THE HORSE

GÉRICAULT, JEAN LOUIS ANDRÉ THÉODORE

Lent by Charles H. Paine, Esq.

142.—LANDSCAPE

DIAZ, NARCISSE VIRGILIO (1808-1876)

Lent by Francis Bartlett, Esq.

143.—THE BLACKSMITH'S SHED

COURBET, GUSTAVE (1819-1878)

Lent by Alexander Morten, Esq.

144.—LANDSCAPE

COURBET, GUSTAVE (1819-1878)

Lent by Henry Sayles, Esq.

145.—LANDSCAPE

COURBET, GUSTAVE (1819-1878)

Lent by Mrs. W. Scott Fitz

146.—MARKET-PLACE IN SINGAPORE

DECAMPS, ALEXANDRE GABRIEL (1803-1860)

Lent by Mrs. W. Scott Fitz

147.—THE MOWER

DAUBIGNY, CHARLES FRANÇOIS (1817-1878)

This picture was found in the studio of
Daubigny after his death

Lent by Julius Oehme, Esq.

148.—STUDY OF LIONS

(Pencil and Water Color Drawing)

DELACROIX, FERDINAND VICTOR EUGÈNE
(1799-1863)

Lent by Seth M. Vose, Esq.

149.—LANDSCAPE

(Pencil Drawing)

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812-1867)

Lent by Messrs. R. C. & N. M. Vose

150.—VILLE D'AVRAY

(Pencil Drawing)

COROT, JEAN BAPTISTE CAMILLE (1796-1875)

Lent by Seth M. Vose, Esq.

151.—STUDY OF GROUP SHEEP

(Charcoal Drawing)

TROYON, CONSTANT (1810–1865)

Lent by Seth M. Vose, Esq.

152.—PLAYING MARBLES

(Sepia Drawing)

DECAMPS, ALEXANDRE GABRIEL (1803–1860)

Lent by Messrs. R. C. & N. M. Vose

153.—STUDY OF A SHEEP

(Charcoal Drawing)

TROYON, CONSTANT (1810–1865)

Lent by Seth M. Vose, Esq.

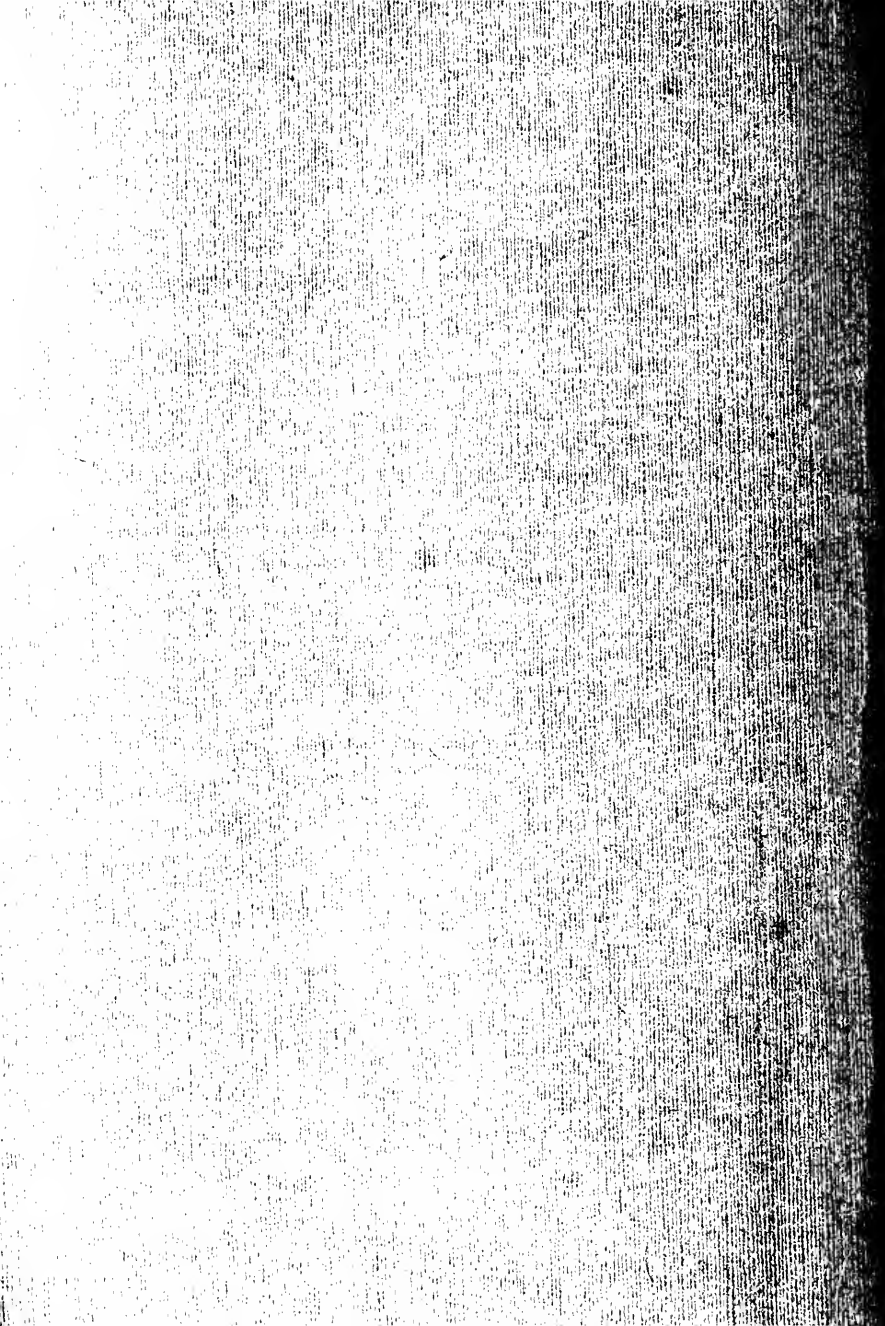
154.—BORD DU LAC

(Crayon Drawing)

ROUSSEAU, PIERRE ÉTIENNE THÉODORE
(1812–1867)

Lent by Seth M. Vose, Esq.





CATALOGUE OF PAINTINGS BY JOAQUÍN SOROLLA Y BASTIDA

BROUGHT TO AMERICA AND
EXHIBITED BY

THE HISPANIC SOCIETY OF AMERICA

FEBRUARY 8 TO MARCH 8, 1909

LOANED, FOR EXHIBITION BY

THE BUFFALO FINE ARTS ACADEMY

MARCH 20 TO APRIL 10, 1909

AND

THE COPLEY SOCIETY OF BOSTON

APRIL 20 TO MAY 11, 1909

WITH INTRODUCTION BY
LEONARD WILLIAMS
AND THIRTY-TWO ILLUSTRATIONS

THE HISPANIC SOCIETY OF AMERICA
NEW YORK 1909

THE COPLEY SOCIETY OF BOSTON
BOSTON 1909

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BY JOAQUÍN SOROLLA Y BASTIDA



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THE COPLEY SOCIETY OF BOSTON
BOSTON 1909

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OF AMERICA



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JOAQUÍN SOROLLA Y BASTIDA

THE ART OF
JOAQUÍN SOROLLA

BY
LEONARD WILLIAMS

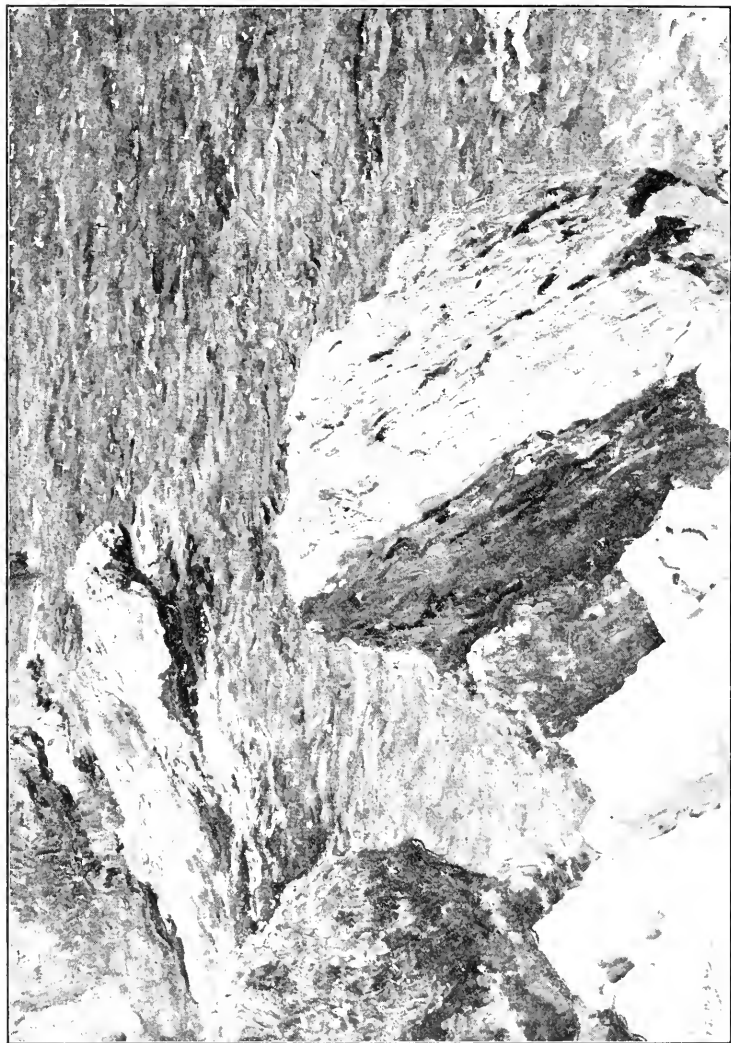
THE ART OF JOAQUÍN SOROLLA

I

BIOGRAPHICAL

JOAQUÍN SOROLLA, the son of humble parents, was born at Valencia, Spain, on February 27, 1863. Two years later, the cholera epidemic which was raging in that city carried off both his father and his mother, and the orphan, together with his infant sister, was adopted by his aunt upon the mother's side, Doña Isabel Bastida, and her husband, Don José Piqueres.

When Joaquín was of an age to go to school, he manifested little inclination for his studies proper, though he revealed a stealthy and incorrigible craze for scrawling embryonic drawings in his copy-books, until, impressed by the precocious merit and persistence of this extra-pedagogic labor, one of his masters was intelligent enough to overlook his inattention



to the tasks appointed him, and even made him surreptitious presents of material for the prosecution of his hobby.

In course of time, since young Sorolla made no visible progress at his lessons, his uncle, who was by trade a locksmith, removed the boy from school and placed him in his workshop, while yet allowing him to attend some drawing-classes, held at a local school for artisans; and here his resolution and his talent swept off all the prizes; so that, on reaching fifteen years, he was permitted to renounce the locksmith's shop and finally devote himself to studying art.

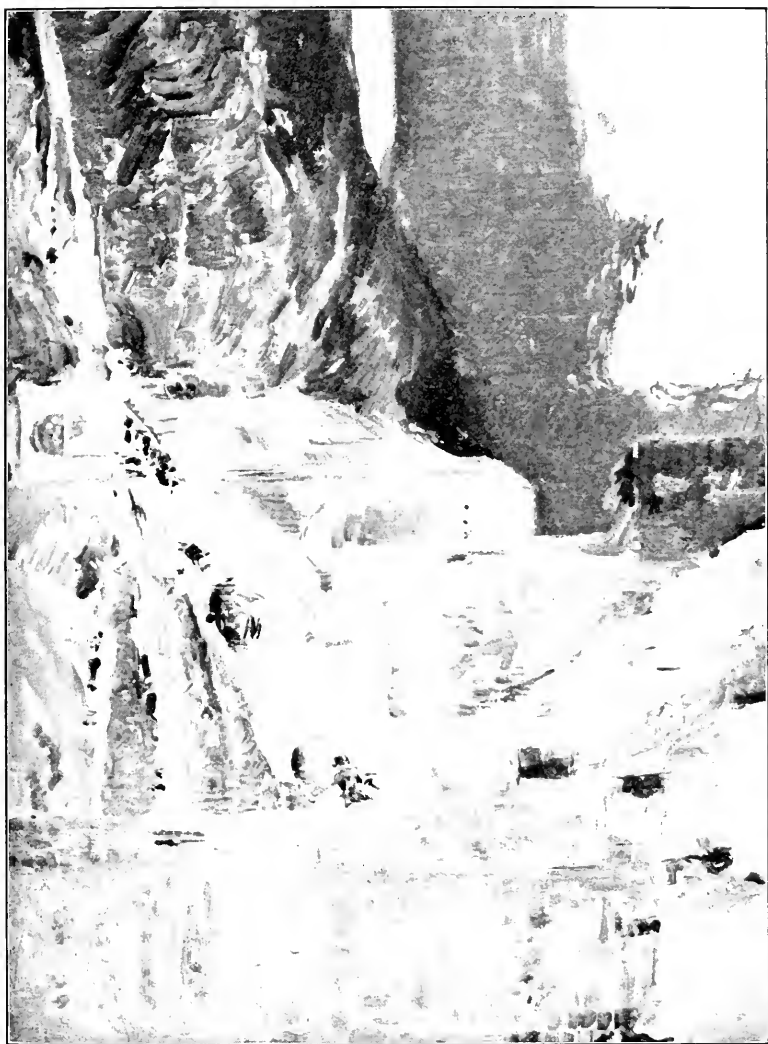
He now became a student of the Academia de Bellas Artes of San Carlos, which is also at Valencia, and won, almost immediately, the triple prize for coloring, drawing from the model, and perspective. About this time, too, he received assistance from a philanthropic gentleman named García (whose daughter, Doña Clotilde, he subsequently married), and so was able to remain for several years at the academy. During these years he visited Madrid on three occasions, and exhibited, first of all, three paintings which aroused no curiosity, and afterward his earliest important work, namely, a canvas of large dimensions titled "The Second of May." The second visit to the Spanish capital was longer than

the other two, and young Sorolla utilized it to his best advantage by copying the masterpieces of Velázquez and Ribera in the Prado Gallery.

"The Second of May,"¹ which represents the desperate resistance of the *Madriileños* to the French invading army, during the Spanish War of Independence, is by no means a flawless work, although the drawing is correct and spirited; nor is it even an unusually precocious effort for a painter who was more than twenty years of age. Yet it contained one striking innovation; for it was painted in the open air, Sorolla choosing for his natural and informal studio the arena of the spacious bull-ring of Valencia, where he enwreathed his models with dense smoke in scrupulous reconstitution of authentic scenes of war.

In the same year (1884), another of his paintings won for him the scholarship offered by his native town for studying art in Italy. Accordingly, he repaired to Rome and stayed there for some months, proceeding thence to Paris, and returning not long afterward to the Italian capital. However, at the exhibitions, held in Paris, of the works of Bastien-Lepage and Menzel, "Sorolla's eyes were opened to

¹ This painting is now in the Biblioteca-Museo Balaguer, founded with the expenditure of almost his whole fortune by the eminent Catalan poet, historian, and statesman, Victor Balaguer, at Villanueva y Geltrú, a town in Cataluña.



the revolution which was being effected in the history of modern painting";¹ and even after his return to Italy, this novel and regenerative movement in French art continued to engage his preference. Already, therefore, in the opening stage of his career, the youthful and spontaneous realist of Valencia—the compatriot of Goya and the fellow-citizen of Spagnoletto—was captivated and encouraged by the parallel yet independent realism of a German and a French contemporary.

On his return to Rome, where false and academic methods still pretended to their old supremacy, Sorolla, led by duty rather than by desire, produced a large religious painting titled "The Burial of the Saviour," marked by his wonted excellence of color and of line, but not appreciably inspired by any sentiment of deep devotion. This work, upon its exhibition at Madrid in 1887, attracted some attention, but was not rewarded with a medal. Two other paintings, also shown about this time, disclose the true direction of Sorolla's sympathy. The one, titled "Un Boulevard de Paris," somewhat impressionistic in the manner of Pissaro, depicts a busy evening

¹ "Joaquín Sorolla y Bastida," by Aureliano de Bernete, published in "La Lectura," January, 1901, and reprinted in *Eight Essays on Joaquín Sorolla y Bastida*. New York: Hispanic Society of America, 1909.

scene outside a large café. The other subject is a sketch of a Parisian girl, treated in the simple, realistic style of Bastien-Lepage, and therefore quite emancipated from the harsh eclecticism of the Roman school.

While visiting Italy for the second time, Sorolla made a longish sojourn at Assisi, copying the old Italian masters, as well as doing original work subtly yet happily associated with the peasant-author of the "*Saison d'Octobre*." During the next three years he painted, among a number of other works, "*A Procession at Burgos in the Sixteenth Century*," "*After the Bath*" (a life-sized female figure standing nude against a background of white marble), and the well-known "*Otra Margarita*" ("*Another Marguerite*"). This latter, now at St. Louis in America, represents a girl belonging to the humblest class, who has been guilty of infanticide, and whom the Civil Guard convey as prisoner to receive or to perform her sentence. The scene is a third-class railway-wagon, bare, uncushioned, comfortless—such as is still not obsolete in Spain. The head of this unhappy "*Marguerite*" is drooping on her breast and, with her blanched, emaciated face and limp, dejected form, denotes the utmost depth of human woe. Her hands are bound, but a fold of her coarse shawl has partly fallen or been drawn across them. A bundle lies beside her on



the seat. Though it is painted out with care, this work has scarcely any scope for detail. Nothing relieves its melancholy bareness save the spots upon the prisoner's cheap print dress, and the pattern on the kerchief which contains her change of clothing.

This pitiful and somber scene is treated with a poignant realism, yet with an equally eloquent restraint. Emotion here is not obtruded, as in the case of mediocre genre: it is not ostentatious, but suggestive. Flawless in technical fidelity, the figure of the girl discloses that her moral weariness has overcome her physical. Her attitude of collapse proceeds, not from a muscular fatigue, as much as from an agony of remorse which has its fountain in her very soul. One of her two custodians marks her with a meditative and compassionate eye, puzzled, it may be, at the vagaries of the law devised by man, and speculating why its undivided wrath must here be visited upon the frail accomplice.

Other important paintings executed by Sorolla at this time are named "The Happy Day," "Kissing the Relic," and "Blessing the Fishing-Boat." The subjects of the latter two are indicated by their titles. A beautiful and touching moment is recorded in "The Happy Day." A little fisher-girl, who has received her first Communion on this "happy morn," kisses,

on reaching home, the hand of her blind grandfather. The cottage-door is open, and the sunlight, streaming through, lavishes its pure caresses on the gossamer clouds of her communion-veil.

In this or the succeeding year, two of Sorolla's paintings were exhibited at the Salon. Their titles are, "The White-Slave Traffic" and "The Fishing-Boat's Return."¹ The former is at present in America; the latter (which had been classified "Hors Concours") was purchased for the Luxembourg.

The subjects of these two great paintings offer an extraordinary contrast. The figures in the first are weary women, huddled together, dozing and lethargic, in a narrow, low-toned, somber railway carriage. But in the other work, the busy characters that splash and plunge about the water's edge respire a very surfeit of vitality; fishers and cattle bringing in the boat, enlivened and illuminated by the glorious sunshine of Valencia.

Between that period and the present day, we are confronted, in Sorolla's art, with marvelous, well-nigh miraculous fecundity and quality, interpreting all aspects and developments of contemporary Spain—portraits of royal personages, nobles, commoners,

¹ Sorolla's "Beaching the Boat," acquired by a citizen of New York, repeats the same majestic motive on a larger scale.



of the artist's wife and children, of statesmen, novelists, poets, scientists, or soldiers; landscape and prospects of the naked sea; the bright and tender joys of infant life, the playful scenes of boyhood and of girlhood, sorrows and problems and anxieties of later age, the sordid schemes of evil-doers, the strenuous toilers of the deep, the simple cultivators of the soil, the village cares and pastimes of the peasantry.

Such paintings are (to quote the titles of a very few), "Sewing the Sail,"¹ "The Beach of Valencia," "A Scientific Experiment," "The Raisin-Dressers," "The Wounded Fisherman," "A Sad Inheritance," and "The Bath."

This latter represents the seaside at Valencia, "whose manifold charms this artist renders so felicitously. A woman with her back to us unfolds a sheet, in which she is about to wrap a baby whom another woman holds. The little one is naked, and his limbs are stiffened by the cold sensation of his bath. Behind them is the sea, furrowed by fishing-boats with swollen sails, illuminated by the golden glory of a Spanish summer's morning."²

This jocund theme presents a striking contrast

¹ Shown at Madrid, the Salon, Munich (Gold Medal), Vienna (Gold Medal), and the Paris Exhibition, where the artist was awarded the Grand Prix for his "Triste Herencia." "Sewing the Sail" is now the property of the Venice Corporation.

² Beruete, *op. cit.*

with "A Sad Inheritance."¹ Here also is the fore-shore of Valencia, though it is specked and vivified no longer by those dancing sails and animated figures. An air of sudden and depressing gloom seems to have overcrept the water and the sunshine. Even so quick are nature's moods to echo back our own. For here are not the vigorous fisher-folk, able to work and strive, able to win their independent bread. Instead of such, we contemplate a score or so of imbecile or crippled boys, the inmates of a house of refuge for the cast-off children of depraved and unknown parents. The stern, robust, and noble figure of a priest, towering above this orphaned and pathetic gathering of frail humanity, extends a shielding arm over some two or three. Weighed down by helplessness and shame, these joyless creatures are not scurrying through the sand, or blithely plashing in the breakers. The gaiety of healthy boyhood is denied to them. Their drooping attitudes are inert, morose, and plaintive, while, as it were infected by the agony and pity of it all, the color of the sea is leaden, and the sun throws out no cheerful and invigorating radiance, but is merely sultry.

¹This picture hung in the Sunday-school room of the Church of the Ascension, Fifth Avenue and Tenth Street, New York City, was kindly lent for exhibition to the Hispanic Society of America as illustrating a distinct type of mastery, by the courtesy of its owner, John E. Berwind, Esq., and of the Rector, the Rev. Percy Stickney Grant. That courtesy has been kindly extended also to the Buffalo Fine Arts Academy.



II

CRITICAL

THE march of art in modern Spain has coincided with her evolution generally. When, in the eighteenth century, the French or Bourbon kings were settled on the throne of Spain, the very life-breath of this nation emanated from Versailles; so that, in order to respire at all, the luckless Spaniards were compelled to simulate a sympathy with, and ape the manners of, a race whose character is radically different from their own. Even their literature declined into a tawdry imitation of the French, replacing natural and sparkling gems by dull and worthless paste; the typical, vital, and inimitable picaresque by nerveless and ephemeral travesties of Gallic forms and Gallic modes of feeling. Nor did the Spanish painters seek a less humiliating destiny. Born in a shallow, pleasure-loving, empty-headed, empty-hearted age, themselves devoid of natural ability, unstimulated by the spur of popular approval, of veracious and ennobling art, they made no effort

to shake off the cold, unedifying tutelage of Amiconi, Giaquinto, Mengs, and other leaders of the stilted academic school which in those days was tyrannizing over Europe.

Such, of the so-called painters of that lamentable and degenerate time, were Ferro, and González Velázquez, Bayeu, Castillo, and Maella—names that have nearly perished with the mediocrities who bore them. Excepting one alone, the rest of Spanish artists were no better. For in this sterile wilderness of weeds, one flower sprang up unchoked and reached its plenitude of beauty and maturity; one bright though solitary beacon cast its cheering glow across these gloomy decades of frivolity, corruption, and routine.

Francisco Goya is the second in importance of all Spanish painters. His life and work alike require to be summed up in contradictory and complex terms. Sprung from the humblest class, the son of simple tillers of the soil,¹ he grew to be a courtier and the pampered confidant of princes; and yet he never weeded out the primitive rudeness from his peasant temper. A coarse, uneducated man, his character, though greatly resolute in certain crises, was swayed

¹ Goya was born on March 30 or 31, 1746, at Fuendetodos, a wretched village in a sparsely populated part of Aragon.



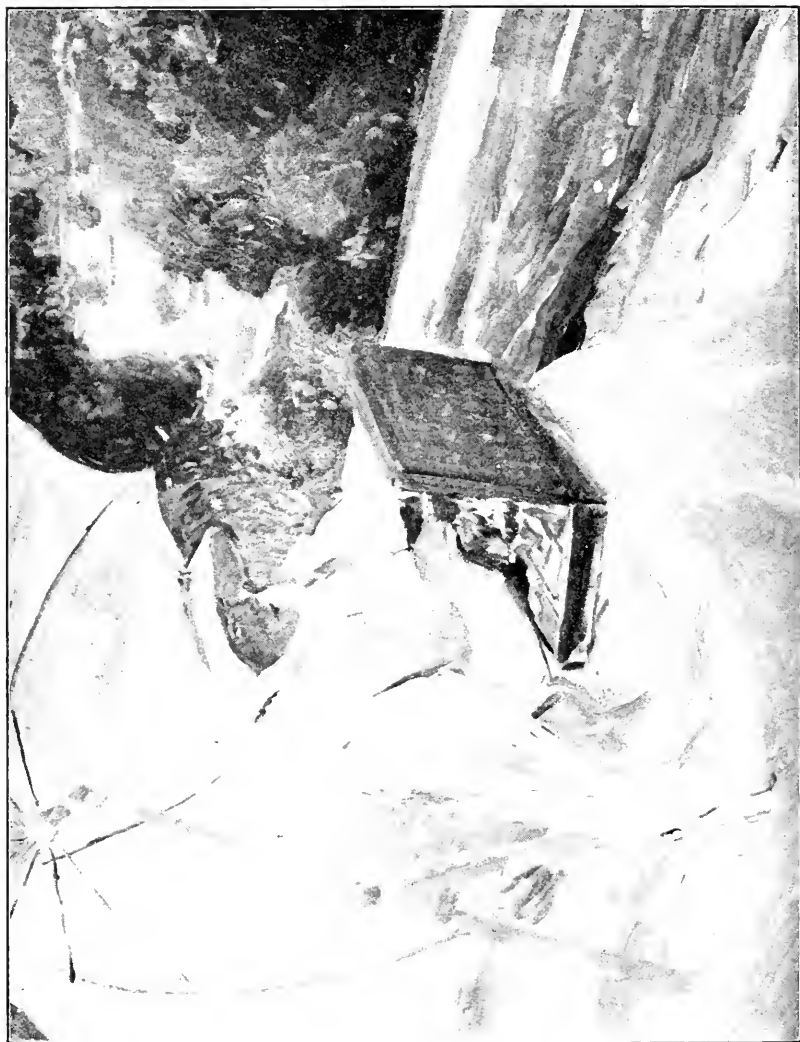
alternately by generous and by ignoble feeling. His sense of humor was inherently profound; but it obtained together with a rooted disbelief in human good, so that a mingled and discordant bitterness attends his very laughter. This taint of pessimism caused him to bestow his preferential notice on the uglier side of life—its elements of cowardice or fanaticism, of avarice, hypocrisy, or sensuality—and hence his characters, though admirably truthful in the main, seldom excite our pleasurable interest. Although at heart a democrat and revolutionary, and an unaffected hater of oppression and oppressive institutions, such as the army, church, and aristocracy of Spain while these were influenced by the earlier Bourbons, he was, notwithstanding, from time to time, himself a sycophant or tyrant. His sturdy self-reliance frequently assumed the form of arrant and offensive selfishness. His intimacy with the elevated classes wrought him chiefly harm. Viewing their vices with a thinly veiled contempt, he lacked the moral stamina to guard himself from their good-nature and complete his life-work unsupported by their patronage. His correspondence, written in a tumid, egotistic style, confirms his greed of money and of fame; which greed, although his art is Spanish to the core, seduced his private conduct from

the patriotic path, and caused him to accept, with unbecoming haste, a salaried yet opprobrious commission from the French usurper.¹

His work embraces every class of subject—portraiture and genre, pure landscape, mistitled renderings of biblical history,² popular and rustic scenes, with or without a landscape setting, studies and sketches in the *picaresco* mood, uniting sarcasm with drollery. We note in him, as Pedro de Madrazo has declared, “the realism of Velázquez, the fantasy of Hogarth, the energy of Rembrandt, the delicacy of Titian, Veronese, and Watteau.” Powerless to create imaginative pictures of the future or the past, he viewed the life about him with an actual, robust regard, focusing his undistracted vision on the present only. His art, while yet conspicuously original, reveals throughout the influence of Velázquez; for though he did not imitate that mighty realist, he learned from him to look at nature with a clear, direct, truth-seeking eye. His love of brilliant colors, finely juxtaposed or blended with consummate taste, seems to have been suggested by Tiepolo; for while

¹ Namely, to choose, in company with the painters Napoli and Maella, the representative collection of old masters which was removed to Paris by Napoleon.

² I say mistitled, for all of Goya's so-called mythological or sacred characters are faithful portraits of the people of his time.



the coloring of Velázquez is restrained and sad, Goya's is the very soul of brilliancy. The sitters of Velázquez wear a look of indolence and boredom: Goya's are pulsing with the very *joie de la vie*. His rendering of popular and rustic life has all the honest spontaneity of Teniers. His figures, even when roughly and precipitately drawn, possess immense vitality. His kings and queens, his courtiers and his peasants—all have "business and desire." They move, and breathe, and speak to us. They are our intimates, and manifest their moment and this painter's in the restless and romantic history of Spain; just as the figures of Velázquez manifest their co-existence with the ceremonious Hapsburg dynasty of melancholy, semi-moribund Castile.

Both Goya and Velázquez are supremely representative of Spanish painting in a comprehensive sense, as well as of the social character of Spain precisely as it coincided with their several lives and life-work. Each of these two great masters has immortalized the Spanish century which was his own, and further, each was constitutionally suited to his native century. For the high-born painter of the two was the child of an aristocratic age, and the low-born painter was the child of a plebeian—or (if I may coin the word) plebeianized age. This happy fact

has caused them to bequeath to us the absolute historic truth; for Spain beneath the Hapsburg rule was eminently jealous and observant of her Visigothic and blue-blooded origin, and Spain beneath the rule of the Bourbons was eminently *parvenu* and vulgar. It has been truthfully remarked that something of the aristocrat breathes in the lowliest sitters of Velázquez. Conversely, something of the ignobly born breathes in the most exalted sitters of Goya.

In these consecutive yet eminently different periods in the history of the Peninsula, we note a century of native and ancestral haughtiness and *hidalguía*, followed by a century of enervating foppery introduced from France. During the centuries of Hapsburg rule, it was regarded as a deep disgrace for even the humble classes to pursue a trade, and nearly all the trades in the Peninsula were exercised by foreigners, who consumed her energies just as the foreigner is consuming British energies to-day.

Goya died and was buried at Bordeaux in 1828. He left no pupils worthy to be thus denominated; so that his influence, though destined to develop more and more as time rolled on, has only operated at a lengthy distance from his death. The cause of this was simple. Spain, in the opening quarter of the nineteenth century, was too distracted by internal



strife, as well as by the foreigner's tempestuous invasion of her soil, to turn her troubled eyes to art. When she recovered from the nightmare grasp of those calamities, she found herself the child of other times and other tendencies. A second period of French influence—that of David and his pompous sect—had now succeeded to the cold academism of the previous century. This newer influence, conveyed across the Pyrenees by Juan Ribera, José Aparicio, and José de Madrazo—three Spanish painters whose inborn ability was spoiled by their Parisian training—was but a borrowed and reflected light at best, and rapidly flickered out in Spain, just as the parent light had flickered out in France.

The romantic movement crossed the Spanish frontier toward the year 1835; yet its effect was unregenerative here, because, as I have shown, it sprang from a factitious and delusive origin. Among the ardent and impressionable sons of Spain who gave their unconditional allegiance to this movement, were three unquestionably gifted poets—Zorrilla, Espronceda, and the Duke of Rivas; but since the talent and enthusiasm of her painters were by no means so pronounced, it acted on these latter far less powerfully. It has even been said that art in the Peninsula remained entirely unaffected by the French Roman-

tic School, much of whose influence is, however, noticeable in the work of Ferrant, Elbo, Esquivel, Tejeo, Jenaro Pérez Villaamil, and Gutiérrez de la Vega.

These men were very mediocre artists, but one of them, Jenaro Pérez Villaamil, possessed a comical and striking personality. He styled himself a landscape-painter, and professed to teach this subject at the National Academy of Art. Nevertheless, as Martín Rico tells us in his entertaining Memoir, the members of Jenaro's class were not allowed on any terms to stray into the open air. Each of them was immured within a small and feebly lighted room, together with his requisite materials and a pile of lithograph reproductions of the old Dutch masters. From these the student picked a fragment here and there, combined these elements as best he could into the semblance of a drawing, applied a coat or two of color, and handed in the whole concoction as a natural and harmonious landscape.

The methods of Jenaro Pérez Villaamil himself were no less singular. He seldom uttered any criticism to his flock, but sometimes took a brush and lighted up their lurid labors by the introduction of a fancy sunset. His own were executed in the following manner: gathering a lump of sepia, indigo,



orange, or some other color, on his palette-knife, he dabbed it on the center of his canvas; and from this blot, says Martín Rico, "there would immediately appear a range of mountains, a cascade, a forest, or a cavern full of brigands. He gave me, I remember, one of these productions. It purported to represent a cross upon a rock, such as is often met with on the roads of Spain, and underneath he placed the sinister description, 'In this spot a man was murdered.' "

A false romanticism of this kind begets a fashion for the futile painting of dead history. Such was the case toward this time in the Peninsula. The principal leader of this movement, which attained its crisis in or about the year 1860, was Federico Madrazo (1815-94), the son of José Madrazo, and influenced, through his father, by the Frenchman David. The young Madrazo's style, while markedly eclectic as a whole, inclined at certain moments to the realism of Velázquez. Had he been born a little later, his work would have endured; but as it was, he and his age alike combined to neutralize each other in the world of art. Their baneful influence was inherently and unavoidably reciprocal.

Madrazo was an indefatigable and self-sacrificing teacher. Among his long array of pupils were Ca-

sado del Alisal (1831-86), Rosales (1836-73), and Martín Rico, who, though of an advanced age, is still living. This artist, who departed very widely from the theories and precepts of his master, is celebrated for his rendering of Spanish landscape, such as the snow-clad prospects of the Guadarrama, or romantic nooks and crannies of Castile or Andalusia. "Few painters," says a Spanish critic, "have hitherto expressed with such convincing power the effects of sunlight falling on our gardens or our towers, or on the scutcheons and the window-gratings of our ancient palaces."

Casado was a dexterous painter of bad subjects; that is, of bygone history no longer serviceable to the eye of modern art. His best-known works, such as "The Battle of Bailén," "The Comuneros of Castile," "The Last Moments of King Ferdinand the Summoned," or "The Cortes Taking the Oath at Cádiz," fail to attract us at this day, not from deficient treatment, but because they represent no phase of history painted, as all history must be painted, from the actual and contemporary scene. A similar judgment must be passed upon Rosales, author, among a quantity of other paintings, of "Hamlet and Ophelia," "The Death of Lucretia," "Isabella the Catholic Dictating her Will," and "The Presenting of Don



Juan de Austria to the Emperor Charles the Fifth." Rosales had a fine spontaneous gift for rendering light and shadow in the mass by leaving out unnecessary detail; but he died too early to mature the native talent which endowed him in a generous degree. Had he been spared awhile, the realistic and reactionary movement which was only just beginning at his death, would probably have reclaimed his vision from the vain pursuit of buried and forgotten ages to the profitable contemplation of a living world.¹

The reaction in favor of realism which began to show itself in Spain precisely at the moment when the painting of dead history was in a manifest decline, was principally due to the tuition and example of one single artist. This was the landscape-painter Charles Haes (1831-98), who, though a Belgian by birth, had made his lifelong residence in the Peninsula. No field could have been better suited to his labor, since the Spaniards heretofore had represented natural scenery so very rarely that prior to the middle of the nineteenth century only four—Mazo, Collantes, Brambilla, and Montalvo—had practised land-

¹Fortuny does not need to be included with this group of Spanish painters. The character of his art is French, and though he was born in Cataluña, it has been justly said of him that he was "educated outside Spain, lived outside Spain, flourished outside Spain, and died outside Spain."

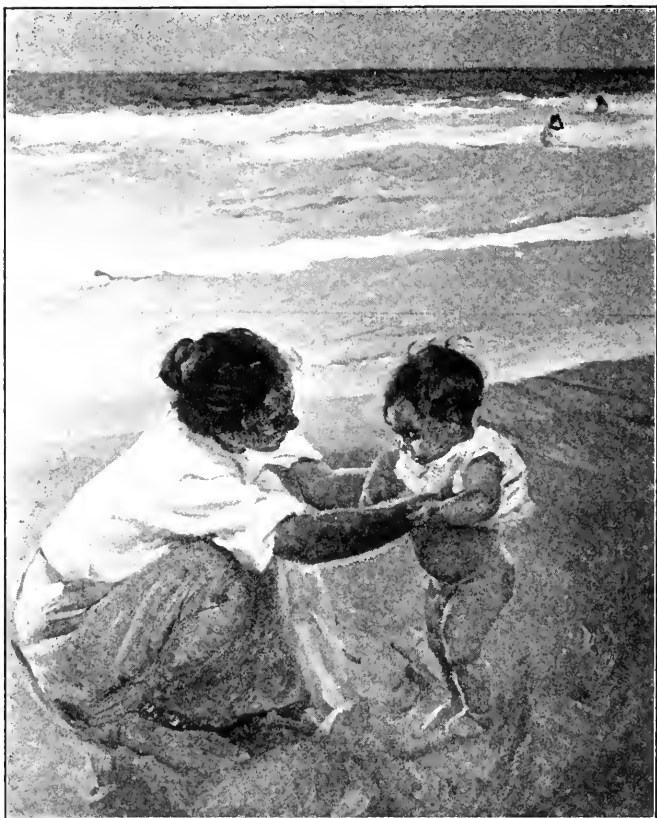
scape-painting as a self-contained and definite branch of art.¹

The classes of Charles Haes were opened at Madrid in 1856. As in the case of most reformers, the outset of his errand was ungrateful. His pupils, though attracted by his patient courtesy, laughed at his landscapes scrupulously painted from the open air, while they themselves, without a condescending glance at Nature's self, composed, in the kaleidoscopic manner of Pérez Villaamil, "impossible flights of orange-colored scenery, studded with imaginary castles." Yet this was only for a while. Presently

¹ Collantes and Brambilla are of slight account as artists. Bartolomé Montalvo (1769-1846) was not much better. Collantes (1599-1656) was a pupil of Vicente Carducho, and painted figures and still-life, as well as pure landscape.

Juan Bautista Martínez del Mazo, who merits a higher rank among the older Spanish masters than he actually holds, was born at Madrid toward the year 1600, and died in the same city in 1667. He was the favorite and most gifted pupil of Velázquez, whose daughter, Doña Francisca, he married. In addition to his landscapes, which are relieved occasionally by the introduction of animated and attractive groups of figures, he copied Titian and Rubens in so masterly a manner that these copies have often been mistaken for, or wilfully passed off as, the originals.

The Prado Gallery contains Mazo's excellent "View of the City of Saragossa," a work which is enlivened by a multitude of figures sitting or standing, and conversing. Probably some of these were executed or completed by Velázquez, who chanced to visit Saragossa precisely at the time when Mazo was engaged upon the painting.

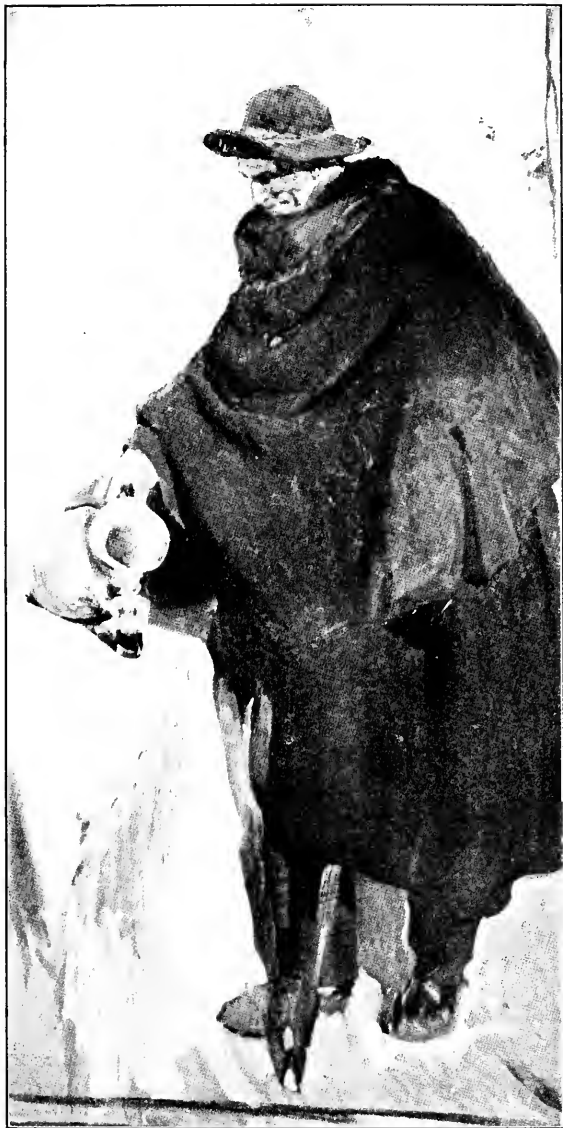


the manifest sincerity of Haes, together with the no less manifest and truthful power of his doctrine, won over a continually increasing section, both of his pupils and of the wider public. Work of his own, such as the noble prospects of the "Cerro Coronado" and the "Peña de los Enamorados," as well as that of two or three who studied under him, attracted much attention at the series of biennial exhibitions which had recently been organized in the capital of Spain. A genuine and deep-seated sympathy with realism declared itself in every phase of Spanish art. Even the painters of dead history were touched by it, and aimed at better coloring and better composition, or else, more wisely still, forsook their arid ground and struck aside into the fertile fields of portraiture and landscape.

This was about the time when the Pre-Raphaelites in England and the Impressionists in France were almost simultaneously beginning to be known. Happily for Spain, the fallacies of our British Brotherhood were never wafted to her shore. Not so, however, with Impressionism, which has affected Spanish painting in a sensible degree, though somewhat locally. Toward the concluding quarter of the nineteenth century, the influence of the French *plein-airiste* group extended into Cataluña, where the re-

spective styles of Rousseau, Diaz, Millet, Courbet, and Corot were zealously reflected by the painters Baixeras, Planella, Pellicer, Mercadé, Sans, Fabrés, Urgell, and Vayreda.

Nevertheless, this change was eminently for the good of the Peninsula. Hitherto the merest ap-panage of France, she now regained her own volition, and began to be once more herself. Sorolla, González Bilbao, Rusiñol, Meifrén, Mir, and Plá among her painters; Blay, Benlliure, and Querol among her sculptors—these and many others are the virile artist-offspring of a hopeful and rejuvenated Spain, who cleared from before her eyes the mists of antiquated prejudice, and newly looked about her unto life. Not only at Madrid, but in a nucleus of the provinces, and thence, by rapid and successive impulses, throughout the greater portion of the land, such artists, stimulated, like all other classes of the Spaniards, by this fortunate awakening, busied themselves to render in a natural, unidealized, and unacademic form, the manifold customs and emotions of her laborer, artisan, and peasant people. The painters Fierros, Plasencia, Souto, Uria, Silvio Fernández, Pradilla, and Martínez Abades in Galicia and Asturias; Moreno Carbonero, Blanco Coris, Villegas, and García Ramos in Andalusia; Cebrián, Se-



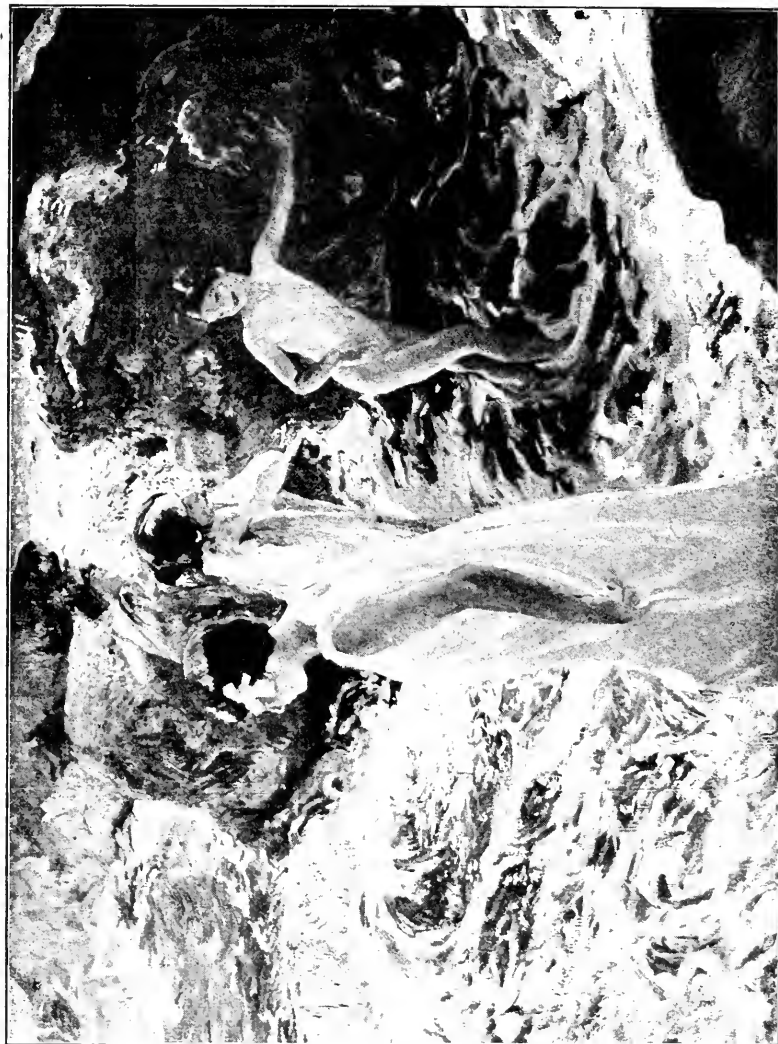
nent, Albert, Mezquita, Leonar, and Amorós in Valencia—deserve the principal credit of this movement. So that, in modern Spanish art, the landscape and the rural or bucolic styles were twin productions of a little later than the middle of the nineteenth century, and were associated by a brotherly intimacy. Part of their character was assimilated from a foreign source. The other part is traceable, through Goya and the general line of Spanish realism, to Velázquez.

Thus there had come to pass, originating, at a lapse of more than half a century, from the blunt, uncompromising realism of Francisco Goya, a vigorous, wide-reaching, and successful agitation to revive the style of rustic genre. Though not the first in literal priority, Sorolla is undoubtedly the first in rank and consequence of the initiators of this movement. His industry endowed their efforts with a vital and enduring force. His genius was the oriflamme that led them on to victory. His art, at once original and national, assisted, by its technical and spiritual grandeur, to remove their need of foreign tutelage, fixing the proper middle-line between the riot of Impressionism and the lethargy of routine, reading the glorious nature-truth for good and all, and manifesting to the world innumerable excel-

lencies of the scenery and customs of contemporary Spain.

Sincerity and actuality and sympathy—here are the qualities which make Sorolla's renderings of Spanish life at once so beautiful and so robust, establishing our belief that not only are they of vital interest now, but of a value which shall palpitate in far futurity. All painting that is truly great depends infallibly upon the interaction of two kinds of power in the artist. The one kind is the moral, intellectual, and emotional power resulting from sincerity and actuality and sympathy: the other is the manual and material power of technique. The power of the heart creates and is created by the power of the hand. Not otherwise have the privileged heart and hand combined to form and animate the art of Joaquín Sorolla.

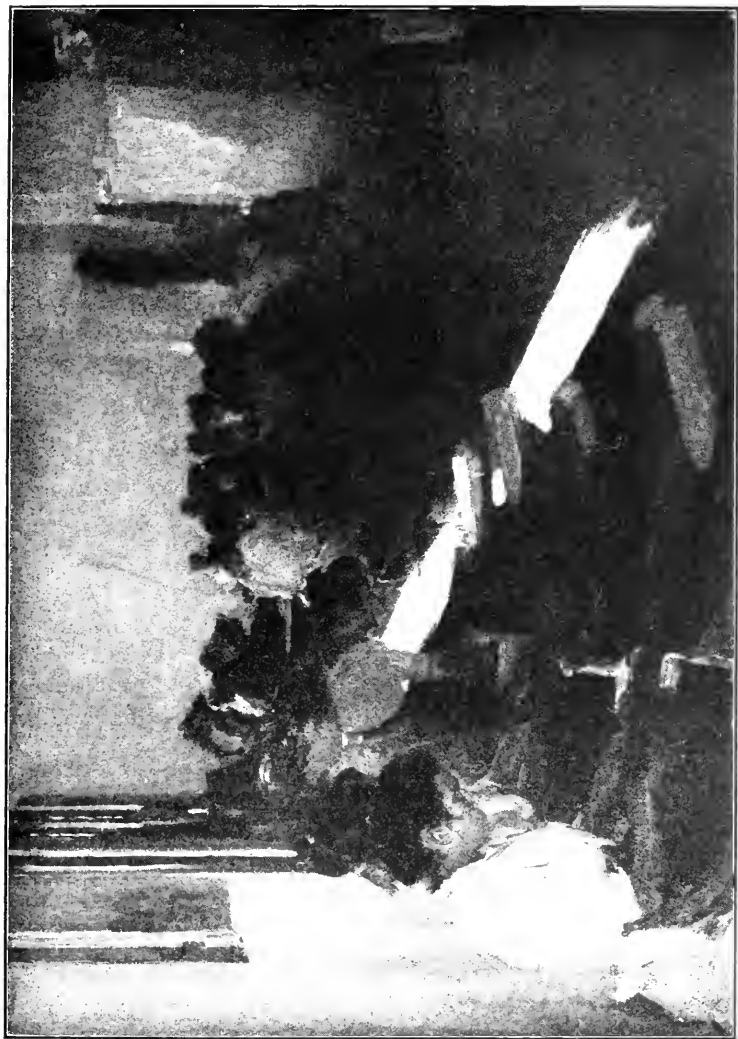
In the domain of art, sincerity, although related to, is not identical with sympathy. It is a less exalted gift, bearing a close affinity to conscientiousness. Many a painter is sincere, who is not also sympathetic. Even the sincerest seeker after truth may be mistaken in his quest. The form he finds may be conventional, supposititious truth, wearing the guise of truth by some impertinent misnomer. But sympathy points forward to the undivided truth; points to a vital



figure, not a shadow; not to artifice, but natural emotion. Duty alone may prompt sincerity, but sympathy in its genuine form is traceable to genius. True sympathy has more prevision than sincerity. Mere sincerity implies dependence on another; but thorough sympathy is strong enough to stand alone. And when, attended by technique and actuality, sincerity and sympathy combine, then the result is not a fractionary, latent, or inactive, but a perfect, potent, and amazingly creative genius.

I copy *in extenso* Ruskin's words on actuality in painting; which words, though undeservedly included with his indefensible defense of the Pre-Raphaelites, are in themselves closely expressive of the truth. "What do you at present *mean*," he asked, "by historical painting? Nowadays, it means the endeavoring, by the power of imagination, to portray some historical event of past days. But in the middle ages, it meant representing the acts of *their* own days; and that is the only historical painting worth a straw. Of all the wastes of time and sense which modernism has invented—and they are many—none are so ridiculous as this endeavor to represent past history. What do you suppose our descendants will care for our imaginations of the events of former days? Suppose the Greeks, instead of representing

their own warriors as they fought at Marathon, had left us nothing but their imaginations of Egyptian battles; and suppose the Italians, in like manner, instead of portraits of Can Grande and Dante, or of Leo the Tenth and Raphael, had left us nothing but imaginary portraits of Pericles and Miltiades? What fools we should have thought them! how bitterly we should have been provoked with their folly! And that is precisely what our descendants will feel towards us, so far as our grand historical and classical schools are concerned. What do we care, they will say, what those nineteenth-century people fancied about Greek and Roman history! If they had left us a few plain and rational sculptures and pictures of their own battles, and their own men, in their everyday dress, we should have thanked them. Well, but, you will say, we *have* left them portraits of our great men, and paintings of our great battles. Yes, you have indeed, and that is the only historical painting that you either have, or can have; but you don't *call* that historical painting. . . . As you examine into the career of historical painting, you will be more and more struck with the fact I have this evening stated to you,—that none was ever truly great but that which represented the living forms and daily deeds of the people among whom it arose;—that all precious



historical work records, not the past, but the present."

Spain is above all other lands the land of realists; that is, in art, of painters of the actual. From first to last the life-work of Velázquez, which consists of portraits, landscapes,¹ genre, and renderings of so-called mythological or sacred subjects, is real and therefore actual. It is completely and consistently non-retrospective, non-archaic. All of it is truthfully to be defined as portraiture, using this term, not in the circumscribed and ordinary sense, but as it was pointed out by Bastien-Lepage, who wisely said, "I believe that everything in nature, even a tree, even still-life, should be treated *as a portrait*." For so it is, a portrait; and all painting is, or should be, portraiture.

Velázquez had no speculation for the past. His eye and genius were in sympathy with his age alone. His only scope was portraiture. His canvases display

¹ The landscapes and the landscape-backgrounds of Velázquez are not only sovereign and insuperable in technique, but absolutely sympathetic, actual, and unconventional. Together with a thousand other paintings by the older masters, they constitute a crushing refutation of that "irresponsible and dogmatic" phrase by Ruskin—"None before Turner had lifted the veil from the face of nature; the majesty of the hills and forests had received no interpretation, and the clouds passed unrecorded from the face of the heaven which they adorned, and of the earth to which they ministered."

to us the manifold component characters of his century. His Christ and his Madonna, his Æsop and Menippus, his Mars, and Mercury, and Vulcan, are simply, and despite their fanciful appellations, Spaniards of his very time; not fictions simulated from past history, but facts proceeding from the native circumstances of his own. His Christ is not heroic and gigantic, in the muscular, mythologizing style of Michelangelo; not a conventional embodiment of virtue, but the actual figure of a man.

Closely akin to actuality is swiftness. Protracted workmanship in painting violates the triple truth of light and shade and atmosphere. All beings and all things whose aspect, as our vision apprehends them, is effected by the vivifying influence of the sun or moon, change in that aspect from one fraction of each instant to the fraction following. Their constant state is not stagnation but vibration. Their symbol is a point and not a line. Therefore the painter needs to catch their infinite transitions with an infinite rapidity; to render, by the limited means at his command, unlimited variety; and, by accomplishing the maximum of technical exactness with the minimum expenditure of time, by one endeavor to achieve a twofold conquest.

In every artist of true capability, this power of



swiftness was existent at his birth, though further and assiduous discipline alone can strengthen him to seize and to retain those evanescent and elusive semblances in nature. The secret of all realism, all "impressionism" proper, is contained in this—the very same which is unfolded by the early realists in splendid and imperious silence, and subsequently, in a clamorous and ostentatious fashion, by the modern French Impressionists. Sorolla, who proclaims it quietly and nobly in his painting, in our familiar talk assures me that its knowledge beat within him at all moments, just as rhythmical and constant as the beatings of his heart. "It came to me," he says, "together with my earliest sympathy with nature. My studies in the open air cannot admit of lengthy execution. I feel that if I painted slowly, I positively could not paint at all."

All painters who have painted slowly have produced their labor at a sacrifice of atmosphere and natural truth. The finest atmosphere in all the world of painting is the background of the "Las Meninas" of Velázquez, which is reproductive of a natural and accustomed depth of gloom. Examining this background through a lens, we find Velázquez to have moved his brush, charged with thin color, in a swift and spacious sweep. The coating is diaphanous throughout. The very texture of the canvas is not

smothered up, but utilized to convey the semblance of tenuity.

Sympathy promotes and regulates the artist's sense of value. Much error has been propagated in this matter of artistic values. "All things," protested Courbet, in reply to certain of his critics, "are of an equal value to the painter." Here lurks a pseudo-truism. All things are not of equal value unto nature's self. This is precisely where the painter must be able to discriminate. In nature and, by consequence, in art, the value of all objects is not constant, but fluctuating; not homogeneous, but diverse. All things, as Ruskin pointed out, are "coexistent and yet separate." No absolute isolation is conceivable in nature. A spear, a plant, a tree, a piece of clothing—any object that you please—has its particular value, and again, that other value which accrues to it from casual or intended circumstances. Its incidental or premeditated neighborhood to other objects modifies these values by contributing to them other and contingent values. These supplementary and complex values, interacting with its very own, affect it as to form and color, history, locality, and even ethics. In "The Surrender of Breda," by Velázquez, the row of lances have their quasi-isolated or particular value, yet affect, and are affected by, the episode of which



they are a factor. They intercept the sky, and influence, and are influenced by, the shades and values of that sky. Again, these formidable weapons of Biscayan ash possess a martial and historic interest. Their shape and length denote a certain moment in the annals of their native country. Who shall in consequence pretend that, as they tremble in the hands of living and victorious soldiery, they have the same significance and value as a row of lances represented all alone?

Sympathy prompts the painter to discern and extricate these values that exist and subexist in nature. While yet his composition as to color, shape, and context must be nature's own, his system must be happily though truthfully selective; must be apposite and opportune, as well as natural. It is by no means unimportant whether his subjects meet our eye in such a disposition or in such another one; whether their moods, as he conveys them to our ken, be regular or fitful, grave or gay, serene or agitated. The robes of cardinals are red; but in one famous portrait such a robe accentuates the *sanguinary* instincts of a certain cardinal whose ferocity upset the peace of nations. That robe contains at once a general and a special symbolism. Its color overspreads the character of the wearer in relation to a certain

phase of history. So, both in nature and in art, the circumstances which invest a person or a thing are often as significant as, or more significant than, that person or that thing considered in a state of quasi-isolation.

Sympathy, which endows our thoughts and actions with a superadded life, also endows the painter's canvas with a superadded vital power. It makes him conscious of the soul, alike of persons and of things, as well as of their outer and apparent form. Unsympathetic painters are precluded from a perfect greatness. For only sympathy is able to perceive the spiritual beauty in its actual and true relation to the carnal. The ugliness or beauty of a human being proceeds, not from the essence or the form alone, but from the subtle interaction of the two. This inner and this outer symmetry or ugliness are never dissociated. The relatively perfect human beauty is the union of both symmetries; the relatively perfect human ugliness, the union of both opposites of symmetry. An outer symmetry may yet accompany a crooked soul, or else, as in the "Portrait of an Old Man with a Bulbous Nose," by Ghirlandajo, a want of outer symmetry may be transfigured by a psychic sweetness—by the spiritual symmetry—into a pleasing semblance that is almost physically beautiful. It was remarked by Bastien-Lepage that "most of Hol-

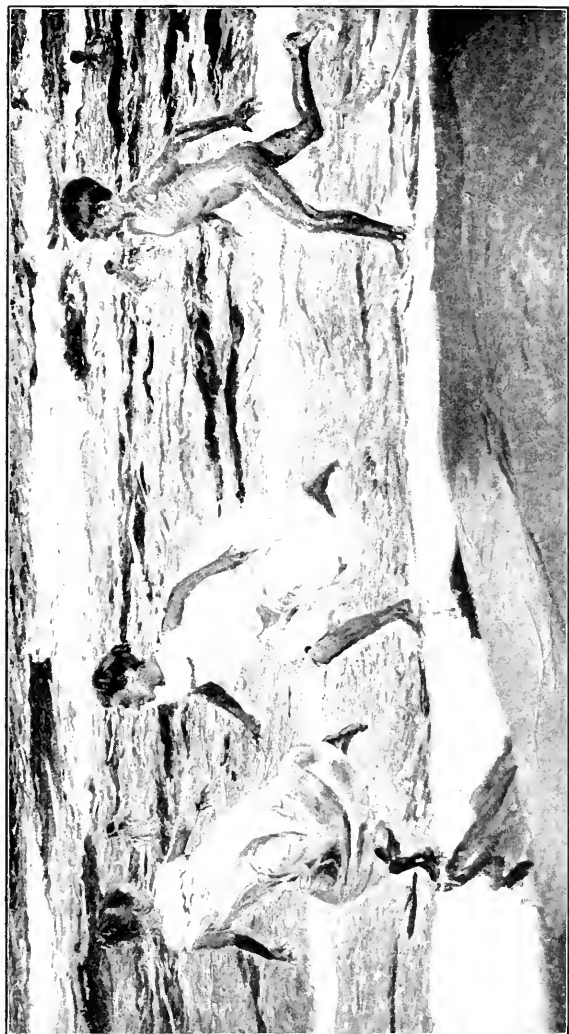


bein's heads are not beautiful in the plastic sense of the word, but none the less they are singularly interesting. For, underneath their very ugliness and vulgarity, we find the thought and feeling that glorifies everything. The peasant, he, too, has his fashion of being sad or joyous, of feeling and of thinking. It is that particular fashion which we must try to discover. When you have found out and represented *that*, it matters little if your personages have irregular features, clumsy manners, and coarse hands. They cannot fail to be beautiful because they will be living and thinking beings. The patient, conscientious study of nature—that is the only thing worth having.”

The love of truth is normally inherent in mankind; but few of us—alas, how very few—are able to distinguish her unaided. For truth is not self-evident, as most of us believe, but complex and recondite. Prejudice and routine have largely veiled her from our eyes. Our vision and our reasoning alike partake of this deficiency. Speaking of painters in particular, “It is most difficult,” said Ruskin, “and worthy of the greatest men’s greatest effort, to render, as it should be rendered, the simplest of the natural features of the earth.” And not alone such features, but everything that is a fact. So that the great historian, poet, novelist, or philosopher in his writings, the great

sculptor in his statues, and the great painter in his canvases, make us acquainted with the truth by guiding us into her temple. Their sympathy evokes our own. Their genius wakes and fortifies our dormant sensibility. Chosen high-priests of nature in themselves, their ministry and devotion elevate us also into conscious and devoted worshipers.

In spite of all its faults, this age of ours is predisposed to search whole-heartedly for truth. Yet we are spoiled by one infirmity. Nerves are the cause of nearly all our recent disabilities. Such is our inborn aim, and yet our nerves resist and thwart us in the consummation of this aim. For all our aspirations and investigations after truth, we are a generation that is preyed upon by nervous weakness. As if in our infirm belief we soared too far above the common earth to discipline our earthly constitution, our politics and state-craft, our morals and our acts, are handicapped by neurasthenia. Problems of sovereign issue, such as the social or political relations of the woman to the man, of capital to labor, wealth to poverty, inventive effort to executive, the veto of the state upon intemperance, or ignorance, or sloth—engage and interest us hourly. It is our honest and collective aim to grapple with these arduous and ambitious problems; but then, like the maleficent sprite



escaping from Pandora's fabled casket, the demon of our nerves assails us with invisible shafts and robs us of our victory.

Among the past or present victims of this demon we must count the masters and disciples of Pre-Raphaelitism one and all, and nearly all the French Impressionists. Their nature is not healthy, neither is their painting. "In art," observed the Spaniard Ganivet, "the logical is *always* superior to the allegorical." This truth was veiled from the Pre-Raphaelites. Their view of life was either fanciful and meaningless, or retrospective; and it is obvious that, when we seek to disinter the past, we work with borrowed eyes and ears. "Every great man," said Ruskin, in a lucid and deliberate passage of his writings, "paints what he sees or did see, his greatness being indeed little else than his intense sense of fact." Therefore Pre-Raphaelistic painting has no sense of fact; since, for the sympathetic painter, every fact is of his moment, visible and actual.

A healthy sympathy with art is not to be discovered in our medievalizing Brotherhood, or (in the large majority of cases) in the prestidigitation of impressionizing Frenchmen. Yet good example may create itself out of the ashes of the evil. Painting in England has advanced but lamely from the ruins of Pre-

Raphaelitism toward a better goal; while, on the other hand, in France, the saner masters of Impressionism—notably Renoir, Pissaro, Sisley, and Degas—have opportunely redirected modern art toward those primitive and reticent “Impressionists” who led their privileged and prolific lives before the troubled days of modern neurasthenia.

No prey to nervous weakness is Sorolla; neither was Bastien-Lepage. There is a splendid sympathy between these two—between the peasant-realist of modern France and the peasant-realist of modern Spain. I make no effort to compare them critically. It is a dangerous and often sterile labor, with respect to art, to pry about in order to determine influences. Influence in art is to a vast extent fortuitous. Few painters can themselves explain its origin. “I have no fixed rules and no particular method,” pleaded Jules Bastien-Lepage; “I paint things just as I see them, sometimes in one fashion, sometimes in another, and afterward *I hear people say that they are like Rembrandt or like Clouet.*” Influence in art is conscious, or unconscious, or subconscious. Who shall, in any given case, definitively separate the three? A chance inspection of a print or drawing brought by Fortune’s fingers from Japan, may have affected the entire work of Whistler, and hence, through Whis-



tlar, much, or possibly the whole, of recent art. Strong in the mass, the web of life is spun from infinitely tiny strands. A gradual or abrupt accretion of coincidences is the groundwork of all progress; and what was yesterday an isolated accident, to-day is an absorbing purpose.

And so, to state the simple truth, Joaquín Sorolla and Jules Bastien-Lepage are just two parallel examples of extraordinary peasant-genius. Their early circumstances were the same. We read of Bastien-Lepage, "His parents were poor, and he had to make his own way in the world." Again, "At home or at school, he was always drawing, on the margin of his lesson-books, on the doors and walls." And again, "His native courage and good spirits, together with that invincible tenacity of purpose which was so marked a feature of his character, stood him in good stead, and helped him through the trials and difficulties of the next few years." These very sentences are applicable to Sorolla. Both of these men unite a peasant's vision with immense interpretative genius. They are at once sincere and actual, profoundly sympathetic, mighty masters of technique. Their view is not deflected by the neurasthenia of overculture. They do not strain to found a blatant sect or school, to disinter past mannerisms, to make themselves con-

spicuous by a novel idiocracy; but to be Nature's servitors alone, and by this sacrifice to minister to her glory.

They are apart from, and superior to, the modern French "Impressionists." Their art is healthier, more spontaneous, and more earnest. They are the older-fashioned and the purer species of Impressionist—that is, the simple realist. They are a new Teniers, a new Velázquez, a new Goya, a new Constable. They may appear, to the careless critic, to be innovators, but *are* positive descendants and direct continuators of an ancient and illustrious artist-line. And why, apart from by-considerations of technique, have they accomplished so unusual a triumph? To an immense extent, because the soundness of their peasant-nerves does not affect their retina adversely. They do not speculate or worry, but they see. Theirs is the peasant-influence that our modern world of art most needed. They are the very best corrective of our physical and social neurasthenia.

"In order to express," says Beruete, "the subtle yet intense vibrations of the sunlight, Sorolla sometimes uses crisp, small touches of the brush, though not in the extravagant fashion of the French Impressionists. He saw and speedily absorbed all that is healthy in the various phases of Impressionism; and so, in paint-

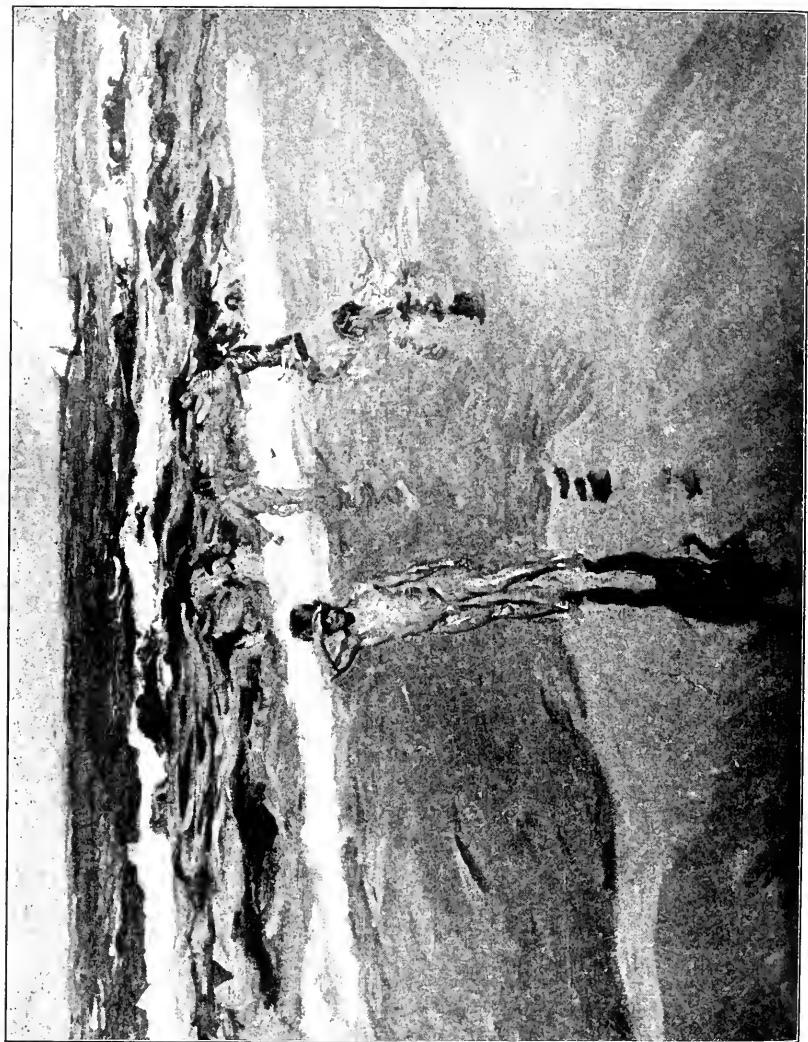


ing landscape, he banishes from his palette black or blackish, non-transparent colors, such as were formerly in vogue for rendering shadow. But, on the other hand, his canvases contain a great variety of blues and violets balanced and juxtaposed with reds and yellows. These, and the skilful use of white, provide him with a color-scheme of great simplicity, originality, and beauty."

A countryman of the Impressionists confirms this eulogy. Camille Mauclair has stated of Sorolla's painting,—“On y trouve, à l'analyse, des qualités solides, une assise, un savoir, que bien peu d'impressionnistes ont pu montrer dans leur art captivant mais vacillant, où la vibration chromatique trop souvent dévore les formes et détruit la stabilité de l'architecture du sol.” He also comments on the swiftness of Sorolla's workmanship, of which he says, “L'éclat subit dissimule la longue préparation.” *The lifelong preparation.* The truth is better indicated here than in this other sentence: “No great thing was ever done by great effort: a great thing can only be done by a great man, and he does it *without* effort.” These latter words by Ruskin point a superficial aspect of the truth. Nothing at all in this world is accomplished without effort; and in proportion as the “thing” is worthy of achievement, so is the effort greater. But,

in all cases of consummate art, the *conscious* effort and the *conscious* pains were long precedent and preparatory to the fact, and therefore, when the latter stands before us in a perfect shape, the effort is, or seems to have become, subsensible.

An "infinite power of taking pains," and concentrating their effect in vast achievements which burst forth on our bewildered and delighted gaze as though they were unstudied and spontaneous, occurs but twice or thrice in any century. Nature, as it were, invests these rarely patient and perceptive characters with *her* facility and sureness, *her* puissance and fecundity. Such, as an artist, is Sorolla. His vision and his touch—"une main aussi prompte à peindre que le regard à percevoir"—identify their purpose to convey the pure interpretation of the truth. A spirit of herculean effort is absorbed into his very being, beating so close and constant that it is assimilated with a facile yet emotive spontaneity. "Il peint aussi naturellement qu'il parle, sans même se douter qu'il en puisse être autrement et que le tour de force perpétuel ne soit pas l'habitude de tout peintre." The difficult appears to succumb before the practice of surmounting difficulty. He is unconscious, through association, of the terrors of technique. The world exists for him twice over. He is at once the eye and



hand of Nature, and his own. Although the strife takes place, it seems no longer arduous to strive; and yet infallibly to strive is to obtain.

Therefore no subject that exists in life, or in life's mirror, art, is too ambitious for Sorolla. Like an athlete outstripping every other in a race, he is unfaltering, unflagging, and supreme. He has no false direction to retrace, nothing whatever to unlearn; but has advanced from mastering slighter things to mastering the very greatest. His method is the undisguised and naked truth. Disdaining nugatory pointillism and the petulant *procédé de la tache*, he practises no legerdemain of daubs and dashes. Where color should be applied thinly, he applies it thinly, and where densely, densely; rendering, as it were, the natural technique of nature. What color is in actual life, such is Sorolla's coloring; and history, as she breathes to-day, will call to other generations from his canvas.

Children exulting in their pastime, girls with their skipping-rope, nude boys disporting in the sea, grown people of all ranks and occupations, from kings and queens in palaces to peasants pressing raisins in a shed, nobles and *caballeros* of unfurrowed countenance and creaseless clothing, ragged and rugged fishers, tanned to an equal brownness with their nets, the acts and the

emotions of the coast or countryside, the placid harvest of the fields or perilous harvest of the deep, cattle of majestic stride that beach the boats or pasture in the glebe, subtle effects of air and light, the luminous gleam that filters through a sheet, a parasol, or a sail, the swaying of grass or boughs or draperies in the wind, zephyrs that wanton in a woman's hair or in the plummy foliage, the sprouting or declining leaves, umbrageous depths of forest, the stillness of still water, bellowing breakers, ripples that whisper over and caress the sand—Sorolla's genius has expressed them every one. "All of them pure veracities, therefore immortal." His loving industry confirmed and multiplied that genius. His diligent and loyal servitude to Nature reaped its due reward. Now she has elevated him beside herself, and crowns him with her own felicity.

Pre-Raphaelitism, medievalism, pointillism, chromatism; wilful and capricious lookings back or lookings forward; theory upon theory; fad upon fad—should all these sickly innovations be committed to the tomb, their loss will not affect us vitally. But alas for art when man should finally discard his interest in the life that is around, essential to, and interwoven with himself; when he should finally avert his eyes from fact to superstition; should hold in less than paramount



esteem the shape and soul of men and things, not as they might have been before, or may be after him, but as they bear him company between the actual limits of his birth and death. For this—the earnest, undivided study of his days alone—alone can yield him an approximated knowledge of the perfect truth; a noble privilege in answer to a noble quest; a triumph worthy to be chronicled by Progress on the purest and most lasting table of her golden archives.

LEONARD WILLIAMS.

CATALOGUE

I. HIS MAJESTY ALFONSO XIII, KING OF SPAIN
(IN UNIFORM OF ARTILLERY)¹

II. HIS ROYAL HIGHNESS THE PRINCE OF ASTU-
RIAS

III. HER ROYAL HIGHNESS DOÑA YSABEL DE
BORBÓN, INFANTA OF SPAIN

IV. HER ROYAL HIGHNESS THE PRINCESS HENRY
OF BATTENBERG

V. WILLIAM HOWARD TAFT, PRESIDENT OF THE
UNITED STATES

¹ This portrait was presented to the Marquis de Viana by His Majesty, who himself painted the inscription, Al Marqués de Viana Alfonso R II.

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HIS ROYAL HIGHNESS THE PRINCE OF ASTURIAS

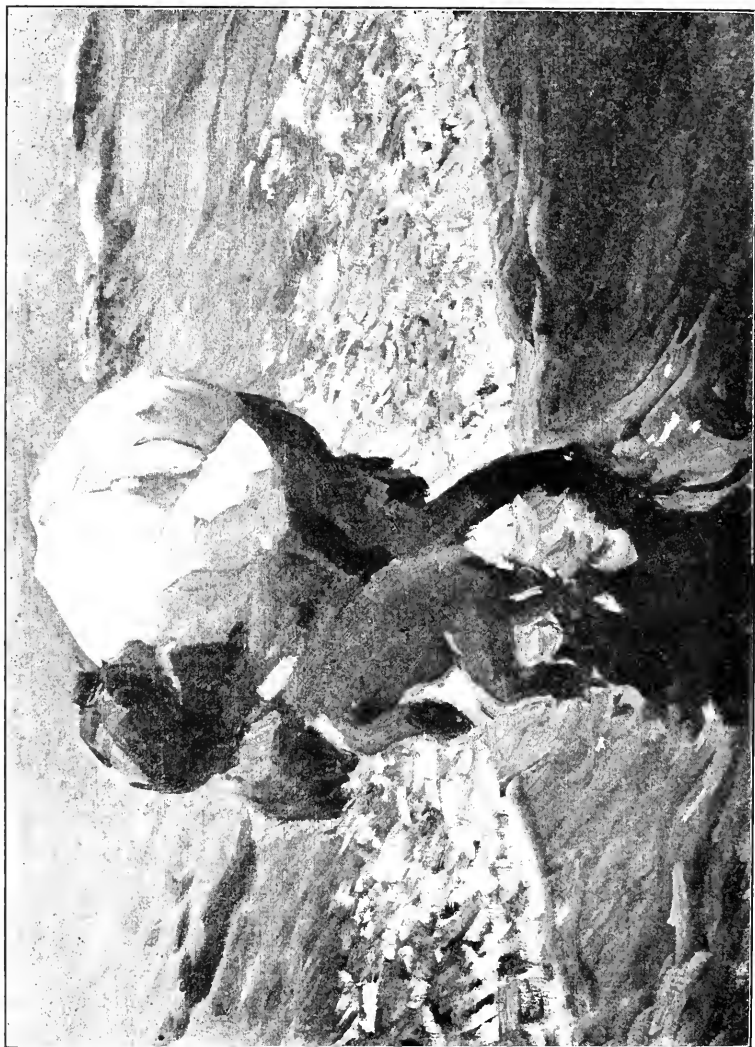


SAR. LA INFANTA DE ESPAÑA
D^{MA} YSABEL DE BORBON

HER ROYAL HIGHNESS DOÑA YSAEEL DE BORBÓN, INFANTA OF SPAIN



HER ROYAL HIGHNESS THE PRINCESS HENRY OF BATTENBERG



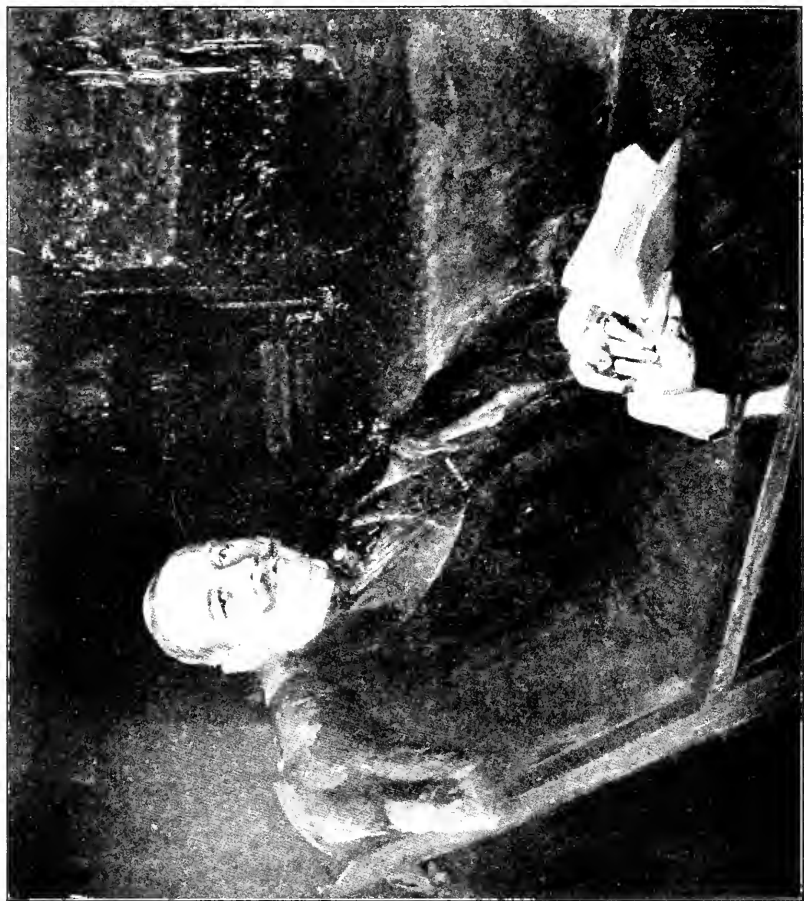
- 1 Covachuelas, Toledo
Covachuelas, Toledo
Covachuelas, "Little Caves," is the most northern suburb of Toledo.
- 2 Las Pedrizas, Pardo
Las Pedrizas, Pardo
Pedriza, "Stony Tract," "Stone Fence." El Pardo, a little town of 1800 inhabitants, 40 minutes by tramway north from Madrid, in a royal park 36 miles in circumference.
- 3 Señor Gomar
A distinguished landscape-painter
- 4 El Torneo, Pardo
El Torneo, Pardo
Torneo, "jousting-place"
- 5 Una calle de Toledo
A Toledo street
- 6 Vista del Torneo
View from El Torneo

- 7 **Murallas de Segovia**
Walls of Segovia
"Segovia is an unmatched picture of the Middle Ages. You read its history on the old city-walls with their eighty-three towers."—*A. Gallenga.*
- 8 **Convento del Parral, Segovia**
Convent of El Parral, Segovia
Parral, "Vine-Arbor." The now suppressed monastery is across the Eresma, to the north of Segovia.
- 9 **Alrededores de Segovia**
Environs of Segovia
- 10 **Reflejos del Cabo, Jávea**
Reflections from the Cape, Jávea
Jávea, a town of 6700 inhabitants, on the Jalón, 45 miles south of Valencia. The cape is Cabo de San Antonio.
- 11 **El Clamores, Segovia**
The Clamores, Segovia
Segovia is perched on a rocky hill, about 330 ft. high, between two small streams, the Eresma, north, and the Clamores, south, which join to the west below the Alcázar.
- 12 **Rocas del Cabo, Jávea**
Rocks of the Cape, Jávea



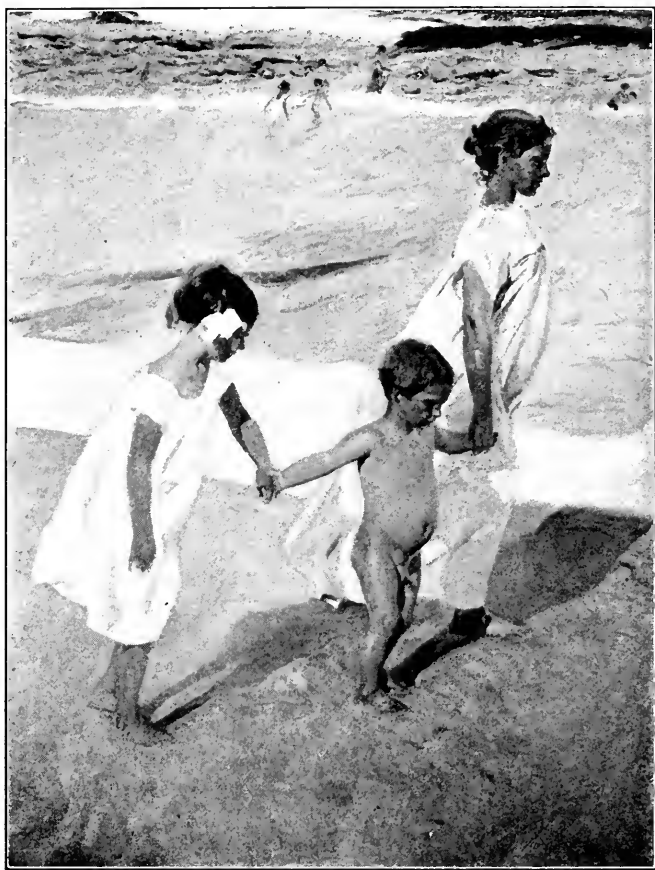
- 13 **María en Biarritz**
 María at Biarritz
 Señorita Doña María Sorolla
- 14 **Sombra del Puente Alcántara, Toledo**
 Shadow of the Alcántara Bridge, Toledo
 This bridge at the northeast angle of the city has
 one large and one smaller arch. It is of Moorish
 origin (Arab. al ḡaṇṭara=bridge).
- 15 **Dr. Decret**
 An eminent physician
- 16 **Puente de Alcántara, Toledo**
 Alcántara Bridge, Toledo
- 17 **Río de las Truchas, Granja**
 Trout-stream, La Granja
- 18 **Adelfas**
 Rose-bay trees
- 19 **Puente de San Martín, Toledo**
 St. Martin's Bridge, Toledo
- 20 **Naranjos**
 Orange-trees

- 21 Cordeleros
Rope-makers
- 22 Señor Franzen
The photographer
- 23 Puente de San Martín, Toledo
St. Martin's Bridge, Toledo
- 24 Pescadora valenciana
Valencian fisherwoman
- 25 Camino de San Esteban, Asturias
Road of San Esteban, Asturias
- 26 Estanque del Alcázar, Sevilla
Basin in the Alcázar, Seville
- 27 Puerto de Valencia
Harbor of Valencia
- 28 María con sombrero negro
María with black hat
Señorita Doña María Sorolla
- 29 Torre de entrada en Toledo
Tower of entrance, Toledo



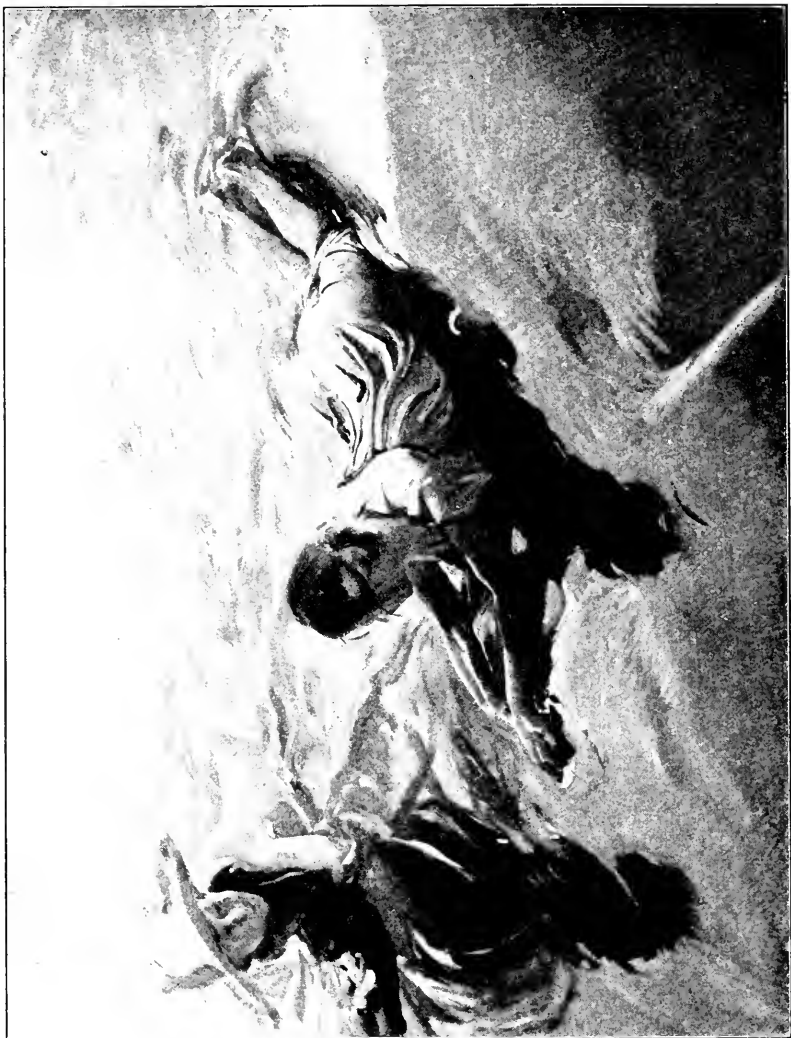
- 30 Las Covachuelas, Toledo
(See No. 2)
- 31 Rocas, Jávea
Rocks, Jávea
(See No. 11)
- 32 Camino de los Alijares, Toledo
Road of the Alijares, "Stony Ground," Toledo
- 33 Familia segoviana
Segovian family
- 34 Playa de Valencia
Beach of Valencia
- 35 Velas á secar, Valencia
Sails drying
- 36 Barcas de pesca
Fishing-boats
- 37 Puerto de Valencia
Harbor of Valencia
- 38 El beso
The kiss

- 39 Niño sobre una roca, Jávea
Little boy on a rock
- 40 Elena en el Pardo
Helen at El Pardo
- 41 Fuente de los Caballos, Granja
Fountain of the Horses, La Granja
The fountains of La Granja are superior to those of Versailles. They were mainly made in 1727 by Isabella Farnese as a surprise for her husband Philip V, on his return after a long absence. He said: "It has cost me three millions and has amused me three minutes." The water is supplied by an artificial lake, El Mar, 4100 ft. above the sea.
- 42 María pintando, Pardo
María painting, Pardo
- 43 Fuente de la Selva, Granja
Fountain of the Forest, La Granja
- 44 Fuente de Neptuno, Granja
Fountain of Neptune, La Granja
- 45 Huerto de naranjos, Valencia
Orange-grove, Valencia



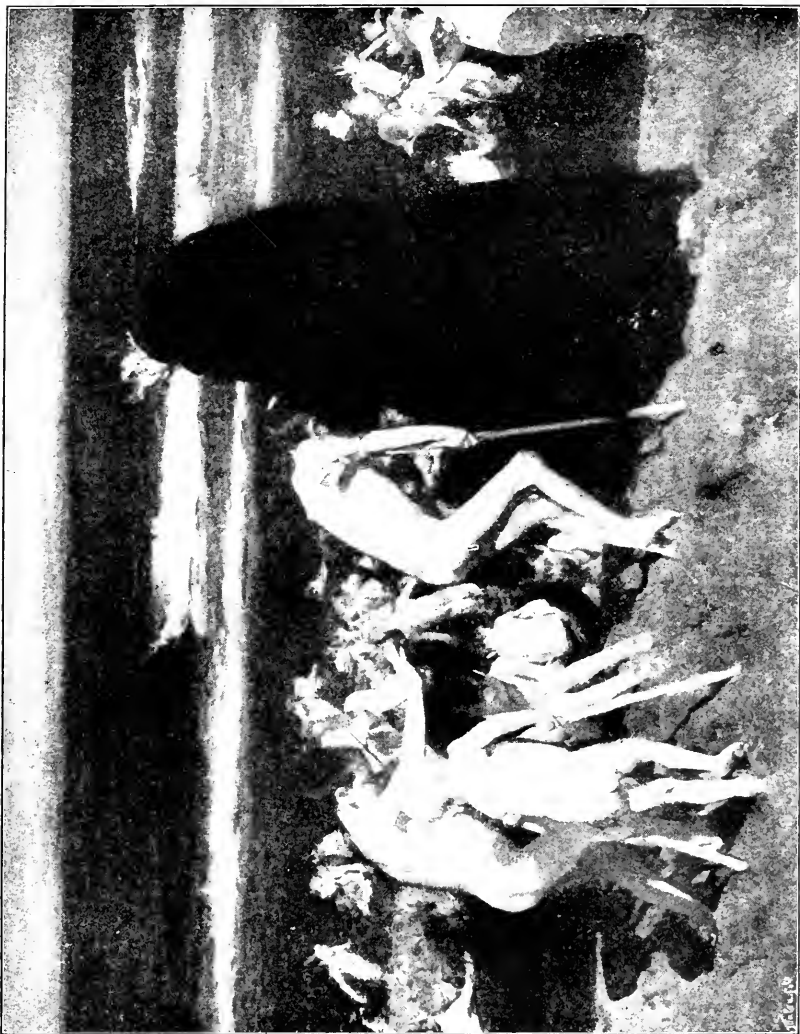
- 46 Recogiendo la vela, Valencia
Taking in the sail, Valencia
- 47 Regreso de la pesca, Valencia
Return from fishing, Valencia
- 48 Pescadores de quisquillas, Valencia
Crayfishers, Valencia
- 49 Nadador, Jávea
Swimmer, Jávea
- 50 Idilio
Idyl
- 51 Árbol amarillo, Granja
Yellow tree, La Granja
- 52 El ciego de Toledo
Blind man of Toledo
- 53 Pescadora con su hijo, Valencia
Fisherwoman with her son, Valencia
- 54 El baño, Granja
The bath, La Granja

- 55 Cosiendo la vela, Valencia
Sewing the sail, Valencia
- 56 Buscando cangrejos, Jávea
Looking for crabs, Jávea
- 57 Joaquín y su perro
Joaquín and his dog
- 58 Pescadoras valencianas
Valencian fisherwoman
- 59 Á la orilla del mar, Valencia
At the sea-shore, Valencia
- 60 Valenciana
Valencian woman
- 61 Viejo castellano
Old Castilian
- 62 Hija de pescador, Valencia
Fisherman's daughter, Valencia
- 63 Elena y sus muñecas
Helen and her dolls



- 64 Mis hijos
My children
- 65 Baja mar (Elena en Biarritz)
Low tide (Helen at Biarritz)
- 66 El baño, Jávea
The bath, Jávea
- 67 Encajonando pasa
Boxing raisins
- 68 Vuelta de la pesca, Valencia
Return from fishing, Valencia
- 69 Al baño, Valencia
At the bath, Valencia
- 70 Niña con lazo azul, Valencia
Little girl with blue ribbon, Valencia
- 71 María en el puerto de Jávea
María, at the harbor of Jávea
- 72 Instantanea, Biarritz
A snapshot, Biarritz

- 73 Niño entre espumas, Jávea
Boy among breakers, Jávea
- 74 Jardín del Alcázar, Sevilla
Garden of the Alcázar, Seville
- 75 Camino de adelfas, Valencia
Rose-bay road, Valencia
- 76 María y su abuela
María and her grandmother
- 77 Puerto de Valencia
Harbor of Valencia
- 78 Puerto de Valencia
Harbor of Valencia
- 79 Al agua, Valencia
At the water
- 80 Huerta de Valencia
"Huerta" of Valencia
- 81 Jardín del Alcázar, Sevilla
Garden of the Alcázar, Seville



82 Asturias
Asturias

83 San Sebastián
San Sebastián

84 Playa de Biarritz
Beach of Biarritz

85 Playa de Biarritz

86 Playa de Biarritz

87 Playa de Biarritz

88 Playa de Biarritz

89 Playa de Biarritz

90 Playa de Biarritz

91 Playa de Biarritz

92 Playa de Biarritz

93 Playa de Biarritz

- 94 Playa de Biarritz
- 95 La Concha, San Sebastián
San Sebastián, the summer residence of the royal family, is at the south base of the Monte Orgull, a rocky island now connected with the main land, and on alluvial ground between the mouth of the Urumea on the east and the bay of La Concha, "The Shell," on the west.
- 96 Playa de Biarritz
- 97 Playa de Biarritz
- 98 Playa de Biarritz
- 99 Playa de Biarritz
- 100 Playa de Biarritz
- 101 Playa de Biarritz
- 102 Playa de Valencia
- 103 Pasajes
The beautiful and almost land-locked Bay of Pasajes, which resembles an Alpine lake. The Basque whaling-port from the 16th to the 18th century. From it Lafayette sailed for America in 1776.

- 104 Cabo de San Antonio, Jávea
Cape San Antonio, Jávea
- 105 Cosiendo la vela
Sewing the sail
- 106 Malvarrosa
Malvarrosa Beach, Valencia
- 107 Playa de Valencia
Beach of Valencia
- 108 Locutorio
"Locutory," in convents a place for the reception
of visitors.
- 109 Asturias
- 110 Versalles
Versailles
- 111 Playa de Valencia
Beach of Valencia
- 112 Patio del Cabañal
Court of the Cabañal
In the season (mid-June to October) tramways run
from Valencia to the north through El Cabañal,
"Huts," to the bathing-establishment, Las Arenas.

113 Playa de Valencia

114 Puerto de Avilés

115 Playa de Valencia

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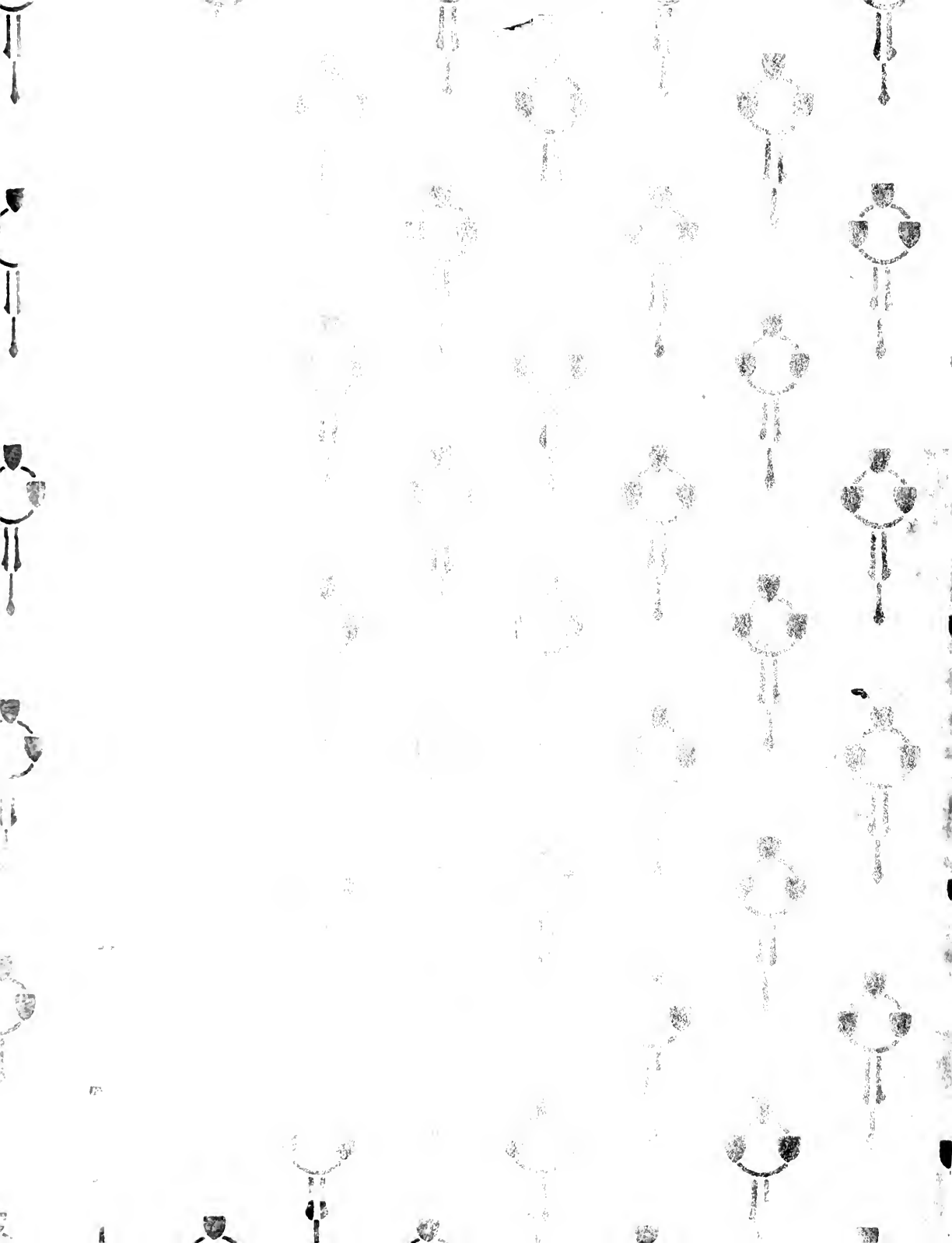
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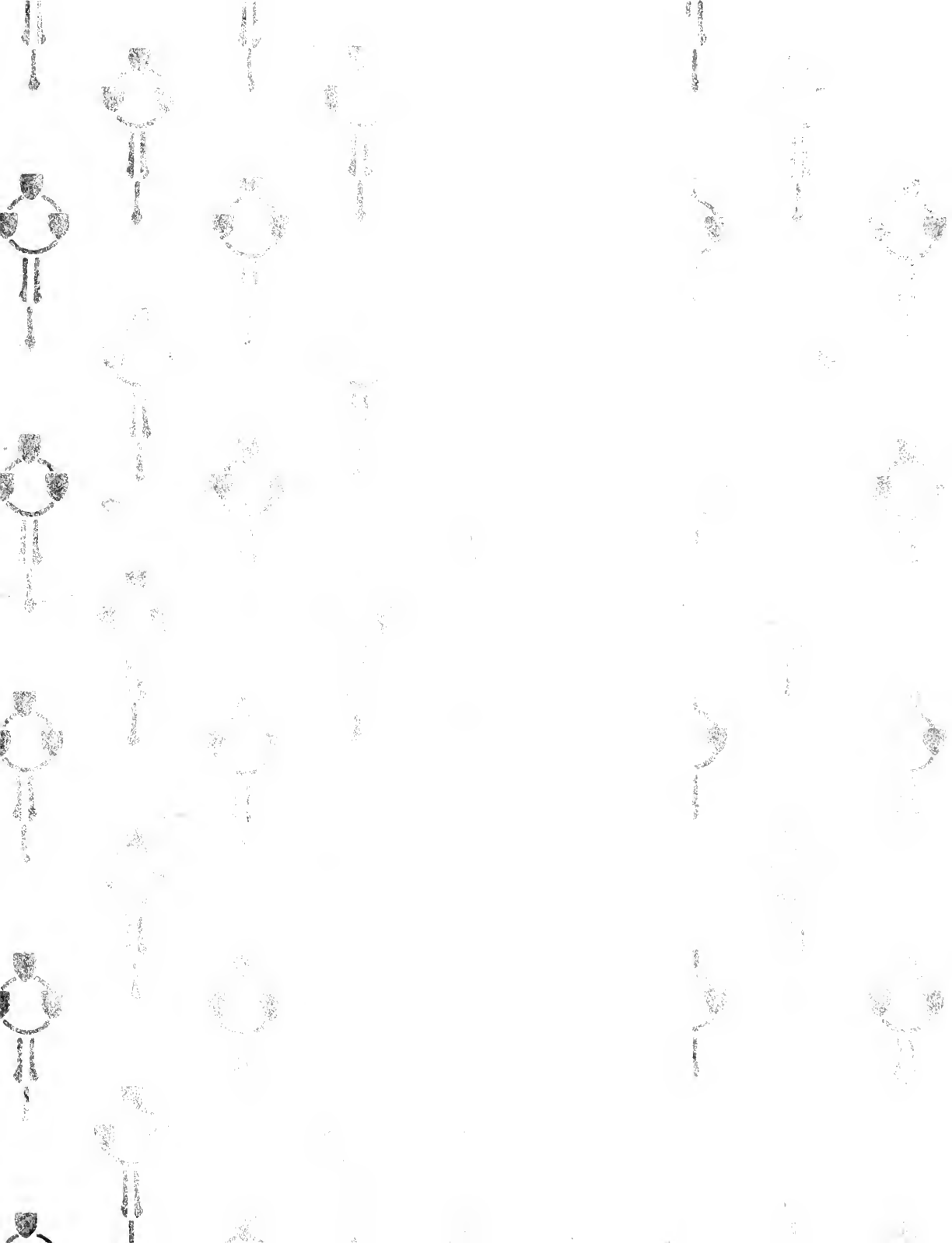




EXHIBITION OF CONTEMPORARY GERMAN ART

THE COPLEY SOCIETY OF BOSTON
COPLEY HALL • 1909







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Gil
Living
Angle

CONTEMPORARY GERMAN ART

by PAUL CLEMEN, Professor at the University of Bonn.

It can be asserted confidently and without exaggeration that the living Art of the Germany of to-day is practically unknown to the present day American. In former times young Americans went over to Germany for the purpose of completing their art education, the older ones to Düsseldorf, the younger ones to Munich. This generation has almost died out and, among the leading American artists of to-day, William M. Chase, who studied at Munich, is perhaps its sole representative. Further, up to a quarter of a century ago, many German pictures found their way to America annually. Plenty of opportunity existed in the country itself to become acquainted with German Art. It seems now, however, that the Knaus and Vautier period was the last one regularly represented in American galleries and collections, and that the works of painters who came after that school are only to be found in out of the way places and that with some exceptions, as for instance Gabriel Max, proper representation has been lacking entirely for the last twenty years.

Naturally, the official exhibitions at Chicago and St. Louis comprised, more or less, representations of official art, and the voices heard in those World fairs were too many and too loud for the quiet and pure voice of Art to be heard. It is only in a few distinguished private homes, principally in several excellent modern private collections in New York and

Chicago, that German Art of to-day finds due recognition. America, and American Art, have been learning from the French for the last generation and have passed through the French School. The path opened up by the three pioneers William Morris Hunt, George Inness, and John La Farge was followed then by hundreds. Thirty years ago it was the mission of France more than any other country to become the school of what is called "good painting". America assimilated the best of what that School and its traditions could offer, but has outgrown it now. American Art would form simply a branch establishment of the Art of Paris were it not to disencumber itself from the fetters of that School. American Art has too many new and characteristic ideas to proclaim and must speak its own message ultimately in its own language. It has grown so rapidly during the last ten years and has rushed forward at such a headlong pace that it surely can stand on its own feet now. "The man who always goes behind another man will never get past him", said Michael Angelo. American Art will only become an international power in the moment that it ceases being international. For America consequently, it is of great and perhaps decisive value during this period of national purification of its Art to investigate, at home and not at foreign exhibitions on the other side of the ocean, the modern efforts and productions of the most prominent countries representing Art. And although France may possess an older and finer culture and older technical traditions, yet the most vigorous and the freshest forces, the most energetic vitality and the most promising youthful generation are to be found in Germany. It has been a matter of belief for some long time past in Ame-

rica that German Art has been resting on its historic laurels and has fallen into a winter sleep. Scarcely any idea is entertained in America of the vigorous regeneration that has taken place in Germany during the last twenty years and of the strong artistic movement which, surging through the whole of Germany, is gaining more and more in depth and breadth, and which would fair engross the whole of public and domestic life.

From an age of intellect Germany, once the nation of thinkers and dreamers, emerged and entered on a period of natural sciences and technology and it yearns to quit this for a new artistic age. Art as it is comprehended in Germany should be more than a graceful ornament for mental culture and more than an ingenious embellishment for the literary sediment of intellectual life. Art aims at being more than a mere ornament, a luxury or a dainty morsel for the pampered and spoilt. It does not desire to be solely artists art, studio art, *l'art pour l'art*, a dish for crafty collectors and connoisseurs. Art is the highest and finest expression of the national life of all countries, the national reflection of the individual character, a language formed anew by every nation by reason of its inward natural forces and in accordance with its needs, its inmost and purest essence and with its political, social and intellectual movements. It is a kind of necessary manifestation of power and of the last and highest artistic desires and moods as well as of the last mysterious yearning that has never yet been comprehended and that cannot be expressed by words. And if the Art of any period serves as a real reflection and as an abbreviated chronicle of that period, then the German Art of to-day offers a more complete, impressive

and comprehensive picture of modern German intentions and capabilities than the Art of any neighbouring country. If this great task and this extensive possibility of expression is accorded to Art, then the theory advanced by some small literary Trusts that there is only one international Art, born in Paris, to which everything else has to conform, is in itself untenable. We esteem the great capabilities, the brilliant technique and the eminent proficiency of the French of the last generation, but it is not that for which we are seeking and by which we will abide. The great Frenchmen from Delacroix to Manet, from Houdon to Rodin, were above all true Gauls, true descendants of a Latin race. And with the same justification Menzel and Leibl, Böcklin and Klinger, desire above all to be true Germans. Nobody can expect our great lyrical poets of the last generation to chant in French, that Storm should sing like Baudelaire, or Liliencron like Verlaine; why, therefore, have artists been expected to do so? Further, the German artists of to-day, if they be perfectly frank and true to themselves, only desire to express and *can* only give expression to that which lies within them, to what they are themselves. Just as the great Art of the Greeks, the great Art of the Italian Renaissance was national, so German Art of the future must be national; national without Chauvinism, national without Teutonism, Art first and above Nationalism, pure Art, Art that has its origin in ability.

All European countries possessing a vigorous artistic life have been the arenas of fierce, frequently passionate struggles during the last twenty years. An age which hurried along so restlessly and with such strides in all other directions, which brought with it such a complete revolution in the

views of life, could not abide by the comfortable, uniform pace of former times in the path of Art. There was a long, almost too long, period of fermentation and Art in its fresh youth in Germany seems to have passed through all the childish ailments conceivable. The danger was imminent that much of what was real and good in the last period would be thrown overboard with the old and dead and above all that the careful training in drawing would be lost entirely. There was perhaps no age in which such a lack of reverence was displayed. The right direction, however, was taken in time. The new school has called itself the "modern". I should like to hang up the fellow who coined that word. All great lights at all times have been "modern" as compared to the generation preceding them, and every new tendency is "modern" as compared to an old and dying one. The Classicists were "modern" in Germany in comparison to the painters of the last Rococo period, the Nazarenes as compared to the Classicists, the Romanticists as compared to the Nazarenes, the school of Menzel as compared to the Romanticists, the school of Painters as compared to the Cartoonists, Knaus and Vautier as compared to the oldest genre painters, Leibl as compared to Knaus, Liebermann as compared to Leibl, and Putz as compared to Liebermann. All those are "modern" who desire to establish something great, something new, or strong in the world, or to cast a new horoscope of their time: Washington and Napoleon, and in the present day Wilhelm the Second and President Roosevelt. In Art, however, it seemed that those "modern" artists quite forgot that there were "modern" artists before them. The law of development in Art appears to be as firmly established as a natural law—as

the law of the conservation of force—and it is truly the conservation of a natural force. It announces, namely, that as far back as we are able to look, periods and tendencies have succeeded each other in which either sole salvation has been sought by an ardent clinging to Nature, or in which it was believed that the forms won from Nature could be freely mastered and improved upon. Times of Realism and times of Idealism; and when this latter reaches its limit, Mannerism, it is followed by a return to Nature as the sole regulative and great corrective; in contact with the maternal soil Art regains new strength like Antäus. It seems also that it is a law of development that new Art has always made war on old Art and was attacked by the latter in return. Those once rebels are tyrants to-day and the revolutionaries of to-day may be perhaps the despots of to-morrow.

The latest movement has taken root chiefly in Germany under the name of the "Secession" movement. This appropriate title was adopted by a number of young Munich artists after they had severed themselves in 1892 from their older colleagues. It calls to memory the first secession that took place in Rome in 494 B. C. and the exodus of the oppressed people to the Sacred Hill. Now the name has become typical for every similar departure of a small minority from a compact majority by which they feel overwhelmed. The Art secession in the beginning was a manifestation of the strong feeling of those who did not desire to go with the crowd, but who stroved to climb the steep heights of Art by paths of their own with few beside them. Hermann Grimm once in a refined and charming manner defined the beginning of the Secession as the desire to be alone with

Nature. If this is the case, however, the term "secessionist" ought to exist only in the singular and in the sense that all great artists of all times who wandered on their own paths were secessionists before the Secession; Michael Angelo as well as Rembrandt, Menzel as well as Manet. Ibsen said, somewhere or other: "Time is relentless nowadays; a truth founded on a normal basis only lives to be 12, 15 or 20 years old at the most"; and there comes a time when the truth becomes an untruth and the benefit a plague. The great process of purification, the impulse once given by the Secessionists has passed away to-day. A new generation has arisen that strives towards fresh goals, and the period that struck out with hard words and great programmes ought to have passed. Altogether there is no old Art and no new Art, but only good and bad Art—either Art solely and purely, or such as does not deserve the name. For time strides irresistibly forwards. Only a perfectly blind person can be unaware of the fact that from the beginning of this century we really possess in Germany what is called a new style, a style that is no longer what is called "gemacht" and "gewollt", but which has grown. It is long since Germany shook off the affectation coupled with these first attempts which aimed above all and absolutely at being new, and l'art nouveau, as it has been christened in France and America, hardly exists any longer.

An earnest, severe and positive style has arisen in its place. The grand monumental Art pursues its way tranquilly to-day. It is no longer a matter of remark: and this new Art exists with the same right that the twentieth century exists.

Should the characteristic peculiarities of this modern tendency in the domain of painting be enquired into to-day, three

points can be emphasised: Firstly, that the vigorous, pulsating life by which we are surrounded, the men of our times and life in its most humble forms, are regarded without gloss and as the most important material for Art. Secondly, the problem of light and air, that allows all figures to appear as if bathed in air, and encompassed by light. Finally, the impressionistic technique. It may be that the latter is something more than a mere technical form. Perhaps there is more underlying it than simply the desire to paint as our eye alone is able to see and comprehend, in contrast to the older school that painted everything as it knew it to be physically shaped. "Only one thing is important, to paint at the very outset what one sees" said Manet the great initiator of this tendency. Perhaps Impressionism is a characteristic of our whole culture and at the same time the harbinger of the highest subjectivity. It can be repeated at this point that these innovations were not all original. The vigorous pulsating life around us has already been painted by Peter Breughel, Murillo, Rembrandt and Hogarth; further Velasquez, Rembrandt and Goya worked in an impressionist manner, when they needed such technique, only with the difference, that they did not subordinate themselves to it unless they deemed the occasion appropriate.

And perhaps above and beyond all this the discovery of light and air is what remains. This is really what is new, quite new, that the age has brought us, and in this the great art exploits and victories of the nineteenth century can be found. The era at the close of which Count Zeppelin and Orville Wright have achieved the conquest of the air has also witnessed its mastery from an artistic point of view.

Four great masters head the series of artists representing the effective forces in the artistic life of Germany, four great masters long numbered with the dead. They hold this position by virtue of being the ancestors of present day Art, as the forerunners and, in a certain sense, the pioneers who have pointed out the new ways. It will be seen shortly how this youngest direction was built up on the Art of the last generation.

First of all comes ADOLF VON MENZEL. When he was called away as a nonagenarian three years ago, he was honoured above all other painters as the glorifier of Prussian fame, as the great historical painter of the Friedrician period, who knew how to resuscitate such a historical period and to combine the greatest historical accuracy with the greatest vitality, in a manner which none before him ever achieved and none after him ever will achieve; but this Menzel the First, the great historical painter, has been dead for a long time; it is just fifty years since he painted his last picture of the Friedrician period. Then there came Menzel the Second, to a certain extent a Court historiographer, a conscientious chronicler of the history surrounding him, which he lived through and participated in, the painter of William the First. And then there was a Menzel the Third who was only attracted by the active pulsating life that assumed thousands of forms around him; at Court, in Society, in the streets, in crowds, at railway stations, in the bustle of watering places, in the fumes of the blasting furnaces and foundries. And this Menzel the Third was perhaps the greatest, the most mature and the finest of all three. He was the first to visit the

people at their work, the first who sang the Psalm of Work in his great "Eisenwalzwerk" amidst the first threatening storm of the workmens movement, the first to discover the artistic possibilities that lay in toiling, hammering men. At the same time he was the first "Ausschnitts" painter who was not rivetted by the interesting act, but by the picturesqueness of the act, the first impressionist and the first sketcher. The most marvellous feature of the grand and awe-inspiring appearance of this little man who strode through the world like the king of the gnomes, was his unwavering love of the truth, his sacred respect for nature, a respect that was constantly growing within him so that finally he only dared to depict nature that he thoroughly comprehended, or, in other words, the life by which he was surrounded. He was one of the greatest originals of all times, original above all in the manner in which he interpreted his genius. His genius was assiduity and painfully he mastered his art. Like Dürer he wrung his greatness from destiny by sheer force in a severe struggle. There are pictures by him (about the year 1850) which depict a humble room through the window of which the sun's warm rays shine and play, pictures of the yards and gardens of Berlin as it was then, ideas executed with the greatest resources of the impressionist. He learnt, or discovered, for himself the art of painting subjects and figures in the open air thirty years before the appearance of the great French impressionists. Manet was only 16 years old when Menzel painted his first picture in accordance with this amazing technique, a picture that was full of light. His pictorial impressiveness was quite immense during the last decades and was constantly increasing. He

possessed an almost terrifying objectivity that did justice to the smallest detail and that was almost suffocated by a superabundance of material. He was once styled by Böcklin "a great scholar". He was the greatest exponent of what may perhaps be called a specific Berliner's taste for Art: reflective, realistic, conscientious, tranquil, and somewhat dispassionate. Even in what he lacked—the transfiguring, personal element, phantasy, and poetical inspiration—he was a true son of that Prussian period. The French have a proverb: "To be a master means to resemble no one"; as no man's pupil, or successor, and with a spirit of sturdy independence he acquired his art and his artistic skill, independently. If the right to the title of "Father of the Impressionists" be conferred by first discovery and conquest, then it is Adolf von Menzel who deserves the name.

FRANZ VON LENBACH, like Menzel, started from great historical paintings and whilst Menzel headed the Berlin School for the last generation and was its pride, Lenbach was the foremost of Munich painters. Lenbach is the greatest portrait painter that Germany has produced during the 19th century and a historical painter at the same time, for in reality his portraits are a pictorial epic of his age. He has fixed on canvass all the great and celebrated men of a whole generation: the beloved, old Kaiser Wilhelm and his chivalrous son, clever Pope Leo, Bismarck, Moltke, Wagner, Helmholtz, Döllinger, and Gladstone. It can be said with truth that it is just through his portraits that this great age will figure in times to come as a specially vigorous one. A peculiar congeniality capable of assimilating itself to all great personal-

ities was necessary to comprehend all those men: the fine thoughtful and scholarly head of Moltke, simultaneously with the powerful, rugged head of Bismarck. His great art lay in grasping what was most vital in the appearance and the inmost being of his models and in building up his whole painting on that motive alone. In his portraits the whole inner soul appears like lightning in the eyes as it perhaps rarely showed itself in his sitters, or only when they were passing through the greatest moments of their lives. Every other detail was kept subordinate and suppressed in comparison, even details of technique. The accessories, such as uniforms, costumes, hands, etc., are treated purposely in a sketchy manner in order that the gaze and interest of the spectator should not be diverted from the heads that often appear as if they had been illuminated by magic. In addition to this the master, who never concerned himself much about women's portraits, — perhaps because they lacked for him firm characteristic expressions — created countless figures of women of fascinating form which he shrouded with the most subtle art at his disposal.

Lenbach perhaps remained too much a pupil of bygone times. He copied no one but absorbed what was best in his predecessors. Tizian and Velasquez, Rembrandt and Hals, van Dyck and Reynolds are his ancestors alike. He borrowed his "old master" technique from them and trained it by means of these prototypes. Thus the ingenuousness resulting from the direct contemplation of nature was often lost to him, and it seems as if his wonderful brown-toned pictures shun the intrusion of the bright and clear sun.

In this respect WILHELM LEIBL was a perfect contrast to Lenbach. He is the embodiment of the realism of the Seventies and Eighties and with his prodigious knowledge and abilities dumbfounds and stupefies everyone then as now. Descended from an old Bavarian family he was the painter of the Bavarian peasant. And he regarded these peasants with perfectly different eyes to former painters. He saw them neither in the heroic light peculiar to Defregger, nor in Vautier's sentimental manner. Leibl's peasants don't frolic, or relate anecdotes. They are original, sober, deliberate, robust and at the same time prosaic, hard, and hard headed. They are scarcely ever depicted in action, but mostly sitting, often motionless as if turned to ice, and yet full of real life. These peasants are the true sons of their rigorous country. The whole hearty health of the race is incorporated in them, and they seem to be full of latent power. Leibl understood his handiwork as no other has done. He mastered equally well the delicacy of the miniature painter and the splendid technique of quite broad, comprehensive and big strokes of the brush. Although teacher to no one person the Hermit of Aibling has become a teacher to a whole generation.

Quite a different world opens itself up to us in turning to the fourth of these great men, namely ARNOLD BÖCKLIN. Böcklin was perhaps the most universal of all the German painters of the 19th century; religious, historical, mythological, phantastical paintings, portraits and landscapes, the intimate and monumental styles, he could lay claim to all. For decades slowly combating a strong opposition Böcklin won the appreciation of the people, and was finally lauded by them

to the skies. The shortsighted disregard of early times changed rapidly into loud admiration and impetuous over-estimation, so that frequently the irregular creations of his latter-day style were accepted as happy inspirations and the Böcklin worship threatened to become almost an obstacle to the further artistic development of the German nation. To-day we view Böcklin's greatness and power without detracting from them, but also without exaggerating them. Perhaps the soul of this universal painter is best comprehended if he is regarded at first as a landscape painter. He belongs to the historical, idealised school of landscape painting. Whereas other representatives of this school idealised landscapes by importing a medley of things into them, by cramming their frames, Böcklin idealised nature by simplifying it. He sought the underlying idea of a landscape, its chief lines and characteristic points and built up his whole effect on these. He desires to depict the working of mysterious, eternal agencies in nature and therefore seeks what is elementary in her. Each painting is full of tremendous solemnity, a psalm and hymn to Beauty. Like Jehovah in the first days of the Creation he creates his earth anew, distributes water and land and causes trees to grow where he pleases. From the very beginning it was not the soft tranquil beauty of German scenery that attracted him, but he was fascinated by the imposing loftiness in Italian scenery. For this the greatest concentration and condensation was necessary. He himself styled composition "the constant omission of that which was superfluous". He never presents us with a definite piece of scenery but with a translated impulse received from nature; also an impression. Thus he never worked from direct studies, but from

thousands of impressions of nature that cause a new picture to arise within his mind's eye. Consequently, all his paintings possess accentuated vitality, something solemn that is full of silent majesty, or of immense and convincing, fiery, power and truly antique mirth. His colouring, too, was no longer the natural colouring of nature but something slightly enhanced, something interpreted. And he only intended to depict the mysterious forces of nature when he animated her, or she him. He confronts nature with the simple-mindedness of the ancients. In the thundering surge, the howling of the storm, in the ravines and in the rustle of the forest he hears mysterious voices and sees the gruesome figures that produce them, and he peoples sea, forest and rocky gorge anew with creations of his phantasy. They are not the Olympian gods, but a strange race of fauns and satyrs, water sprites and elves, nymphs and forest spectres, a Hellenic-Swiss hybrid race. These figures are not borrowed from the antique, his sea-monsters no longer belong to the Scopas race; they are to a certain extent new figures: shaggy and unkempt, rough and bestial, filled with wild animal life, frequently with yearnings like the little mermaid in Andersen's fairy tale, and at other times full of unruly antique hilarity like the great God Pan. Böcklin himself is a poet. He never illustrated a mythological, or heroic occurrence. He reproduces as it were Ovid's metamorphoses in his paintings; a great visionary and a great man. An immense power and inexhaustible health live in his pictures, health which desires at times to have its fling in almost barbaric strength and grotesque humour. Yet this man was capable of the softest and deepest moods and heard mysterious voices of nature which no other ear had

caught before him. He did not possess the harmonious and refined classicism of the great Feuerbach (who unfortunately is not represented at this Exhibition) and further his pictures are not full of deep tragedy like Feuerbach's "Iphigenie," "das Land der Griechen mit der Seele suchend," but he creates anew his ancient Greece out of his own inner consciousness. He was the greatest natural poet. He sang poems, rich in colour, to Nature, such poems as only Walt Whitman has been successful in putting in words. If one desires to gauge him he can only be measured by his own standard. The last goal that he strove for was something monumental and decorative, an elaboration and interpretation of natural impressions, and he occupies quite an isolated position in comparison to the other three masters who sought as their highest aim "good painting".

Among the living painters shown at this Exhibition two old and yet ever youthful men occupy the first positions, one of whom has completed his seventieth year this year and another who will reach the same age next year. They are Eduard v. Gebhardt and Hans Thoma, and they both serve as intermediaries between the old and the new. EDUARD V. GEBHARDT still treads in the path of the traditions of the great historical paintings of the Düsseldorf School. He has located his religious paintings in the period of our greatest religious upheaval, the time of Dürer and Luther, but only apparently. Disinclined towards the present and its inexpressiveness he searched for a time of greater inwardness and expressiveness and found it in that age. The strong and powerful expression of his

figures, however, is what makes them so imposing and thrilling. There is no one in Germany who surpasses him in the art of imparting to a whole group of figures such a deep living expression. He runs up the whole scale of the deepest emotion to passionate agitation. He never tolerates anything weak, incomplete, or soft and every detail must be filled with the utmost amount of inward life. In this way he touches the heart of his contemplator, who is deeply affected. Further, HANS THOMA, the most German of masters, a son of the Black Forest, he too like Böcklin is a poet, a dreamer, but also like Böcklin an epic and dramatic poet and above all a lyric poet and master of idylls. He lacks the highly strung rhythm and exuberant vitality of Böcklin's art; Thoma's art is more tranquil, profound and humble. He too starts with landscapes, but it is the charming freshness and loving beauty of the unpretentious German scenery that he cultivates. The magic of the plains of the Upper Rhine, and his quiet beloved Black Forest valleys has scarcely been depicted with such persuasion as by him. In describing Italy he sees the land with German eyes, and when he paints mythological pictures their scene of action is the forest of German fairy tales. He feels quite at home in these fairy tales and seems to believe in them ingenuously like Moritz von Schwind. Loveable and delicate, roguish and hearty, melancholy, and contemplative, and frequently with a deep musical touch, he is a narrator in whose phantasy the new and the old mingle strangely; at the same time primitive, working in the beginning with free artistic ability, later on with conscious limitation of artistic devices, and frequently humdrum and commonplace. If, however, there is anything

at stake, he is capable of comprehending the soul of a landscape even beyond its last picturesque charm, although that may seem the last and highest aim in art. No one has grasped the inmost being of a German landscape in the same degree, no one has possessed such a suggestive power, and no one has been such a herald of these unpretentious and chaste beauties for his whole nation as has fine old Hans Thoma. He is true from top to toe.

The realistic movement permeated the whole of painting in Germany more than a generation ago. Menzel and Leibl were its pioneers, MAX LIEBERMANN was the leader of the new tendency in the middle of the Seventies and at the same time, for Germany, the intermediary of the French and Dutch artistic views and technique. In Paris it was Munkacsy and in Holland Josef Israels, who above all stimulated him. Liebermann, however, was a far too lively spirit and far too strong a personal artistic power to do no more than pass on these impulses as he had received them; he established quite a new style that only now and again had points in common with that of old Menzel. In contrast to Leibl's motionless and severe figures he imparted to his figures a vehement vitality and nervous mobility. His great art lay in grasping that which was momentary and characteristic in motion. He took over that which was new, what the Japanese and the first French Impressionists and what Courbet and Manet had brought to Art and wedded it to his new style. Technique full of genius, broad and yet delicate, imparts an astonishing freshness to his paintings. The words of the great Dutchman,

Israels, "Mankind is always beautiful; give the people the simple poetry of real life, for finally it overcomes the hearts of men" he absorbed in his life. His great isolated figures of peasants, fishermen, and seafaring men in their generalised embodiment, he raised to a grand type. Monotonous nature and cold air form the proper background for these figures of toil and hardship. In this respect he offers us the same that Millet formerly gave to France and yet his men belong to quite a different race, to the Northern race, and are viewed in quite a different light.

Side by side with him is WILHELM TRÜBNER, most prominent during the Seventies; an inconsiderate naturalist with a strong feeling for nature and, especially in his earlier works, a marvellous sense for the value of tone and large blotches. Common to both is the absolute lack of phantasy, the almost intentional shyness of everything that might appear a little sentimental or literary. As aforesaid, they all search only for "good painting".

FRITZ VON UHDE was Munich's chief representative of the new realistic school; but only his first works were devoted solely to the air and light problem. Uhde became by rapid strides one of the greatest painters of the new technique, but he discovered that the experimenting with indifferent motives did not suffice for him. Deeply impressed by the movement for restoring to our national and artistic feeling the pious themes of the Christian legends he endeavoured to do what has been done in every unsophisticated period, by the Eycks, as well as by the Dürers and Rembrandts. He transferred the events of

the New Testament to his own time. His painting "Suffer the little children to come unto me", which was created exactly twenty-five years ago, is perhaps the most touching and most modern religious painting of that period. Full of the truest feeling, and painted with the full mastery of the treatment of light, it certainly does not form an ecclesiastical picture. Uhde has never attained again the fervency and stirring power of these first pictures. He has only shown himself during the last few years as the great technologist and painter who knows how to paint. As compared to him the other representatives of realism in Munich recede into the background. HUGO VON HABERMANN is perhaps one of the greatest virtuosos and perhaps one of the greatest masters of the palette; he possesses a breadth and surety of stroke which charms painters and which is full of feeling, pungent and very much out of the common. He handles the brush with absolute sovereignty and almost makes it a point to wage war against everything commonplace. ALBERT KELLER, compared to him, is delicate and subtle, a man of the highest society, who endeavoured to make ingenious application of the new technique to paintings of modern society. GOTTHARDT KÜHL, who stands quite independently of foreign influence side by side with him, knows how to conjure up in his technique the same charms and effects that Monet and Pissarro produced; pictures from his Northern home and his domicile on the strand of the Elbe, oceans of brick buildings, houses of old men, Rococo churches and snow-covered bridges have been depicted by him with verve and freshness. Two of the most fruitful artists of the Berlin Secession that appear in the

train of Liebermann are LOUIS CORINTH and MAX SLEVOGT. They lack the delicacy, the spirituality of the leader of the movement. They are coarser, more ponderous, frequently of an unbridled barbaric power, sometimes hankering after flesh and of a coarse sensuousness that characterised the great Flemish painters, but more of the Jordaens' style than that of Rubens. And quite isolated and independent stands besides them the President of the Berlin Academy of Arts, ARTUR KAMPF. Sprung from the historical tendency, regarded once as the heir of Menzel the First and yet quite a modern man, Artur Kampf has turned to the material of his time and following more and more what was great and typical has become the monarch of his metier and at the same time a powerful portrait painter. Of all the many portrait painters that Germany possesses in such large numbers, there is none other since the death of Lenbach who can compare like him with Sargent for power and elegance, with Whistler for beauty of tone and discreet grace. After Lenbach's death, FRIEDRICH AUGUST KAULBACH took the lead. Everyone went through his atelier that could lay claim in Munich to being elegant, rich, or beautiful. He is a man of exquisite taste and refinement, more coloured and versatile than Lenbach, but without the latter's powerful characteristic features. He is also well-known to Americans as the portrayer of some of their magnates: the portraits of the Rockefeller family belong to the most brilliant performances of his last years. The Munich School from which Kaulbach sprung has supplied during the last ten years quite a series of fresh and powerful individuals and fine artists. ZÜGEL may be mentioned as the most brilliant painter of animals with an astonishing tech-

nique and a wonderful freshness of colours; further JANK, HERTERICH, HENGLER and KARL MARR, an American by birth and one of the most sympathetic Munich painters, who frequently calls to mind Abbott Thayer, the American, but who possesses greater freshness and individuality—sufficient in themselves to build up a new school.

The whole development of German Art mirrors itself in the history of German landscape painting, so that from the image we can, as it were, read off the different tendencies clearly and sharply. After historical landscapes and the interesting landscapes of large plains and wide horizons come small fragments of landscapes; perhaps in no other field of German Art can more brilliant performances be found associated together. Landscape painting was the great experimenting field in which the effects of free light, cold light, the glaring sun, of rarefied air and wavering light could be tried. Development in this direction proceeded on the same lines as in France from Corot and Daubigny to Monet and Pissarro. Only names can be quoted here. In Karlsruhe three of the best of these painters are domiciled, namely, GUSTAV SCHÖNLEBER, Julius Bergmann and Ludwig Dill. The first, the greatest and most delicate reproducer of the scenery on the Upper Rhine, has turned from Southern themes to those at home, JULIUS BERGMANN is the creator of delightful animal paintings and powerfully toned landscapes. LUDWIG DILL, once the leader of the "Dachauer," fled from the town air of Munich to the delicious country freshness of the neighbouring village Dachau. Widely removed from realistic reproduction, he essayed by the means of dull, delicately harmonised silver-grey shades, such as have never been surpassed by the best of Scotch

artists, to create something that might be called a style in landscape painting. And this is the tendency that is constantly growing in power and importance in the landscape painting of to-day.

Like the "Dachauer" School, a little colony of painters of whom perhaps Vinnen is the best known, established itself at the village of Worpswede near Bremen in North Germany and formed the so-called Worpswede group, whose chief aim is to reproduce the fresh colours of the flat and unspoilt Northern landscape and to depict the marvellous brightness of its moors and marshes. Among the young Düsseldorf painters, MAX CLARENBACH attains this greatness and simplicity of outline and among Berlin artists WALTER LEISTIKOW, who died not long ago. It was the latter who first drew attention to the beauty of the lakes and fir forests of Brandenburg in art as Fontane did in literature.

THE realistic movement had hardly reached its height, before its decay set in. This relentless and all too radical naturalism called forth, of necessity, a counterpoise. The renunciation of everything that was phantastic, of all poetical themes, could not be borne for long. The demand for a more vigorous and personal art becoming stronger and stronger caused something supernatural to be sought for in contrast to such all-too-earthly Art; themes with greater, richer, and truer vitality in contrast to the stern subjects of everyday life; themes depicting stronger passions and increased pleasure in living, and a higher life freed from the dross of this world. Conforming to the iron law of development, of periodical recurrence, a new

romanticism sprouted up out of this realism, a new stylised Art. Böcklin was the most important intermediary who, over the heads of the whole realistic movement, built the bridge to that historical Art from which he himself came. And FRANZ STUCK, above all other artists, based himself on Böcklin. He is hardly imaginable without Böcklin, but he is severer, more architectonic in form, more iridescent in colour, features that can be noted more especially in his first works. Stuck is an eminent colourist with marvellous enamel-like tones; he dumbfounded the whole of Munich when he appeared, like a young faun in the arena, with his pictures overflowing with power. And, standing alone like a hermit, and yet inwardly related to Böcklin, we have MAX KLINGER, the greatest psychologist and certainly the most profound German painter of the present day. Sometimes, however, Klinger philosophises too much in artistic material instead of creating freely. More universal than any other living artist, he has attained world-fame as an engraver; he turned from easel pictures to monumental art and came to look on marble as the material in which he could best express himself. He has passed through a perfect transformation; from the crassest naturalism to the Olympian repose and Dionysic jollity, and nothing has remained hidden from him, from ghastliness to grand sublimity, from the soft and lyrical to the intensified dramatical. In his Art we perceive the whole of the man Klinger, the sturdy wrestler, the constant combatant, frequently struggling for the highest expression of Art; and his melancholy and brooding, to which creative form is often denied, is valuable to us as evidence of his unique development.

LUDWIG VON HOFMANN seems to have proved victorious over these struggles and all other heavy and cumbersome toils. He did not have to strive long for the Lost Paradise; the Garden of Eden in all its iridescent splendour and beauty opened its gates to him from the very beginning. His whole Art is a jubilant hymn to the beauty of his Promised Land. His pictures pass us in review, sometimes Bacchanal and unrestrained, sometimes filled with soft melancholy, but always full of beautiful ardour. They are ideal landscapes peopled with a supernatural race, full of slender youths and delicate maidens in a pure nakedness not of this earth, a higher race, ever young like the Olympian Gods, and although never mythological yet far removed from this world. And this apparently child-like unconstrained Art is full of the highest artistic wisdom. Slowly Ludwig von Hofmann has turned more and more to the decorative and sought in decorative art the monumental, the great simplification, the condensation of forms as well as grand simple tones; this is Nature as it was found by Puvis de Chavannes during the whole of his last great period and as it was sought for in another way by John La Farge. Ludwig von Hofmann must not be gauged by the standard of pure realistic paintings; that lies behind him. He seeks to interpret Nature, intensifying it to the monumental.

This bent towards what is great and towards the decorative is the "Leitmotiv" that characterises the works of the youngest and most remarkable group of German artists, namely the "MUNICH SCHOLLE," under which title a series of powerful and original artists congregated together a few years ago. They desire to sing a Hymn of Praise to Mother Earth, to

their native soil, in their pictures. These are redolent of the pungent and healthy smell of earth. The striving after what is great is shared by the whole group alike, even down to size and technique in their paintings. LEO PUTZ possesses perhaps the most powerful talent for painting among them; he is sometimes almost too tremendous in the broadness of the strokes of his brush, but masterly in a wonderful simplification of form and colour; at the same time enchanting in his warm, rich, luminous and yet finely harmonised tones. "It is not the profusion of detail, but the correctness of the whole," said Rousseau once when characterising the conception of perfection in painting. And "to finish," said the great American William Morris Hunt, "means to leave off somewhere outside after everything inside is quite full; to leave off before you yourself, or the spectator, are tired." Putz's surprising and amazing facility is shared by ADOLF MÜNZER who possesses greater grace, a strong inclination for the decorative and quite wonderful ease in creating. Then comes FRITZ ERLER, the most powerfully emphasised decorative talent of the whole group. He is frequently rough, quaint, exaggerated and sometimes almost barbaric and wild in his Bajuvarian expressions of power, but always full of inner grandeur and a born monumental painter.

Finally, this striving after greatness of outline, towards new monumentality, is also characteristic for the new movement in German PLASTIC ART. Naturally at this Exposition it has been impossible even to try to afford a view of all these efforts in Germany. The school of REINHOLD BEGAS, brought under the notice

of the American public at former official Expositions, prospers with all its old fertility in the North. The father of this new and "Barock" style, Reinhold Begas, the creator of the Berlin monuments of Kaiser Wilhelm and Bismarck, although more than seventy years of age, is still working.

For the younger generation, ADOLF HILDEBRAND has arisen as a leader, and, although he is now upwards of sixty years of age, the sculpture of the present day bears the impress of his influence in a constantly growing degree. That, which he has never tired of preaching as a teacher and creator, is quietness and simplification and condensation of the whole effect in one single view, namely, in the distant perspective. Especially in the setting up of figures in the open which are to be visible a long way off, the most important consideration is to select as a "motif" of animation one which shall be as simple and yet as effective as possible, and to secure for the figure that silhouette which, without being exaggerated, shall exhibit the greatest expressiveness.

This great "repose," which Ruskin held to be absolutely essential to real art, is to be found in the sculpture of Hildebrand, with the splendid nudity of his marble bodies built up in calm ideality, and his wonderful busts in which the whole intellectual content is tersely summarised and expressed in a few boldly emphasised features. His art abstains from all "accessories," he deliberately neglects all that is subsidiary. Indeed this neo-classical Munich School is the diametrical opposite of the naturalistic-historic school with its theory of the faithful reproduction of the model.

Of the Berlin artists, it is LEDERER, the creator of the wonderful Bismarck monument at Hamburg, who shows the greatest psychic affinity to Hildebrand. His great masterpiece looms up gigantic like a mediæval Roland statue and the figure, built up on huge blocks, towers over the city and the Elbe. In all Germany there is no monument which has been better conceived and carried out than this Hamburg "Denkmal" in which the powerful personality of the founder of the German Empire has been immortalised in stone. Side by side with Lederer stands TUAILLON, the creator of the lovely "Amazon", calm and resolute in her maiden chastity. Her pose is absolutely simple and natural, but expressive of the utmost condensation of strength, and, mounted before the National Gallery in Berlin on her neighing steed with its outstretched head, she seems a fit personification of the youthful energy of the German Art of to-day with its buoyant confidence in the future.

I n this confined and limited Exhibition the growth of German Art during the last few years, its capabilities and its desires, can only be shown in a restricted and limited degree. In these days of hurry and haste artistic tendencies die out far too rapidly. Appearances that only create amazement are lost sight of with amazing rapidity. To-day, German Art has brought over with it into the twentieth century the best of the traditions of the nineteenth century. And above all, it reflects an abundance of great power and everlasting youth. This Art exhales the breath of internal health. And truly German Art of to-day is a faithful mirror of the German nation,

and of its impetuous haste. The bright colour and variety shown in this mirror is likewise a simile of the differentiated culture of to-day. When, at a future period, whole races enter into pacific competition, the victory will not be gained by the nation possessing the oldest and most refined culture, but by the nation whose culture displays the greatest health and youth. And, it may well be assumed, the American Culture of to-day, which teaches us to regard both health and youth as the highest virtues of a people, ought to be best qualified to understand and appreciate this fresh, powerful and deep Art.

SUPPLEMENT

CATALOGUE

This catalogue of the whole collection was printed in Berlin under the direction of the German Commission, and it therefore also includes the pictures and sculptures which have not come to Boston. A numerical list of the pictures in this exhibition begins on page 4 of the supplement.

THE COLLECTION

This exhibition has been organized under the auspices of the German government, with the special sanction of the Emperor, for the purpose of making the American public better acquainted with the achievements of contemporary German artists. As quality rather than quantity was the aim of those who have had the selection in charge, the number of works sent to America has been limited, including 131 paintings in oil, 59 drawings and water colours, and 28 small sculptures. These have been exhibited at the Metropolitan Museum, in New York, but on account of lack of space, it was impossible to hang all of them in Boston.

Thanks to the co-operation of the authorities in charge of public galleries, as well as of private collectors and of the artists themselves, it has been possible to bring together a collection of exceptionally high grade, which may be accepted as representing German art of to-day at its best, no preference having been given to any one school or tendency. In addition to the work of living artists, fine examples of four of the most eminent painters who have recently died have been included,—Arnold Böcklin, Wilhelm Leibl, Franz von Lenbach, and Adolf von Menzel.

The Copley Society desires to acknowledge its obligations to Mr. Hugo Reisinger, of New York, to whose active and generous co-operation the success of the present exhibition is largely due.

COMMISSION FOR THE ORGANIZATION OF THE
EXHIBITION

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KARL BUENZ

FORMER GERMAN CONSUL-GENERAL.

NUMERICAL CATALOGUE

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| 2 | THE WHITE LADY Oil painting | Skarbina, Franz |
| 3 | OWN PORTRAIT Oil painting | Von Stuck, Franz |
| 4 | INFERNAL REGIONS Oil painting | “ “ |
| 5 | THE SACRAMENT Oil Painting | Dettmann, Ludwig |
| 6 | ARCO Oil painting | Becker, Benno |
| 7 | DACHAUER WOMEN Oil painting | Leibl, Wilhelm |
| 8 | OXEN GOING THROUGH WATER Oil painting | Zugel, Heinrich |
| 9 | VALLEY NEAR BERNAU, THE HOME OF THE ARTIST,
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| 10 | THE TWO SISTERS Oil painting | Kampf, Arthur |
| 11 | MID-DAY PAUSE IN STEEL WORKS Oil painting | Bracht, Eugen |
| 12 | SALZEN (Sheep) Oil painting | Zügel, Heinrich |
| 13 | HESSIAN PEASANT GIRL Oil painting | Bantzer, Karl |
| 14 | LANDSCAPE IN THURINGIA Oil painting | Leistikow, Walter |

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			Becker-Gundahl, Carl Johann	
115	PICCOLO AND BEER JUG	Drawing	“	“
116	THE DEAREST ONE	Drawing	“	“
117	ANNO 1400	Drawing	“	“
118	FIVE GENTLEMEN IN THE LOGGIA	Drawing		
			Becker-Gundahl, Carl Johann	
119	SHOOTING ICE	Drawing		Thöny, Eduard
120	AFTER THE SERMON	Drawing	“	“
121	THE PAINTRESS	Drawing		Reinicke, René
122	FIVE LADIES IN A CAFE	Water colour painting		
			Reinicke, René	
123	IN THE PEASANT INN	Drawing		Thöny, Eduard
124	THE WATERING PLACE	PROMENADE		
		Water colour painting	Reinicke, René	
125	GOSSIP	Drawing	“	“
126	IN THE STUDIO	Water colour painting	“	“
127	IN PORT	Drawing		Thöny, Eduard
128	INDIGNATION	Drawing	“	“
129	DEPRESSED	Drawing		Reinicke, René
130	PRESENTIMENT	Drawing		Thöny, Eduard

PICTURES

ALBRECHT, KARL.

Professor; painter at Königsberg in Prussia; teacher at the Königsberg Royal Academy of Arts. Born on the 2nd April 1862 at Hamburg; pupil of Th. Hagen at the Grand Ducal School of Art, Weimar. Distinctions: Small gold medal, Munich.

“Still Life”—oil painting.

“In thought”—oil painting.

“Flowers and Fruits”—oil painting.

BANTZER, KARL.

Dr., Professor; painter at Dresden; Director of a Masters studio and member of the Council of the Dresden Royal Academy of Fine Arts. Born on the 6th of August 1857 at Ziegenhain, in Hesse, studied at the Academies in Berlin and Dresden (L. Pohle). Distinctions: Honorary Doctor of the University of Marburg; Prussian large gold medal for Art; large gold medal Dresden and numerous other exhibition medals.

“Hessian peasant girl”—oil painting.

BAER, FRITZ,

Professor, painter at Pasing, near Munich. Born on the 18th August 1850 at Munich; studied under Baisch at Munich for a short time, continued his studies later on independently. Distinctions: Prussian gold medal for Art; large gold medal Munich; Archduke Charles Louis prize medal Vienna and numerous other exhibition medals.

“Stormy evening”—oil painting.

VON BARTELS, HANS,

Professor; painter at Munich. Born on the 25th December 1856 at Hamburg. Pupil of Hardorff and Karl Oesterley at that town, then a student at the Academies at Düsseldorf and Munich. Distinctions: Member of the Academy in Berlin; honorary member of the Academy at Munich, of the Société Royale Belge des Aquarellistes en Bruxelles, of the Royal Scotch Society of Painters in Water Colours in London, &c. Prussian gold medal for Art; large gold medals Amsterdam, Budapest, Munich, Vienna and numerous other distinctions.

“Pardon, in Brittany”—water colour painting.

“Dutch interior”—water colour painting.

“Fish-market at Concarneau”—water colour painting.

BECKER, BENNO,

Professor; painter at Munich. Born on the 3rd April 1860 at Memel. Self taught. Distinctions: Numerous exhibition medals.

“Vineyards”—oil painting.

“Arco”—oil painting.

BECKER-GUNDAHL, CARL JOHANN,

Professor; painter at Solln near Munich. Born on the 4th April 1856 at Ballweiler in the Palatinate of the Rhine. Studied at the Academy at Munich as well as under Professor G. Max and Diez at Munich. Distinctions: Honorary member of the Academy at Munich. Possessor of the Prince Regent Luitpold medal.

“Head of a bishop”—charcoal drawing.

“My wife”—coloured drawing.

Owned by the Secessionist Gallery in Munich.

“Piccolo and beer jug”—drawing.

“Five gentlemen in the loggia”—drawing.

“Professor on the sea beach”—drawing.

“Anno 1400”—drawing.

“The revelation of death”—drawing.

“Poet in the palace garden”—drawing.

“The dearest one”—drawing.

BERGMANN, JULIUS,

Professor; painter at Karlsruhe and teacher at the Grand Ducal Academy of Fine Arts there. Born on the 28th February 1861 at Nordhausen; pupil of the Städel Institute of Art at Frankfort o/the Maine; studied at the Academy at Karlsruhe (Baisch). Distinctions: Numerous exhibition medals.

“On the way”—oil painting.

BLOS, KARL.

Professor; painter at Munich. Born on the 24th November 1860 at Mannheim. Studied at the Academies of Munich (K. Hoff) and Carlsruhe (v. Lindenschmit). Distinctions: Prussian gold medal for Art; large gold medals Dresden, Munich, Salzburg and numerous other exhibition medals.

“Own portrait”—oil painting.

“Painting of the Regent”—oil painting.

BÖCKLIN, ARNOLD,

Dr. and Professor; painter. Born on the 16th October 1827 at Basle. Died on the 16th January 1901 at Fiesole, near Florence. Studied at the Düsseldorf Academy under Schirmer, also in Brussels and Paris. Distinctions: Member, or honorary member, of the Academies in Berlin and Dresden; possessor of the Prussian gold medal for Art; the Austrian decoration for Art and Science; the Grand Ducal Saxon medal for Art and Science; honorary doctor and possessor of numerous exhibition medals, &c.

“At the Spring”—oil painting.

Owner: Mr. Hugo Reisinger, New York.

“Own portrait, with fiddling death”—oil painting.

“Surging Sea”—oil painting.

Owned by the Royal National Gallery in Berlin.

BORCHARDT, HANS,

painter at Munich. Born on the 11th April 1865 in Berlin. Studied at the Berlin Academy and under Baron Uhde at Munich. Distinctions: Various exhibition medals.

“The Pearl Necklace”—oil painting.

BRACHT, EUGEN,

Geheimer Hofrat; Professor; painter at Dresden; Director of a masters studio and member of the Academic Council of the Academy for Fine Arts at Dresden. Born on the 3rd June 1842 at Morges on the Lake of Geneva; studied at the Academy at Karlsruhe under Schirmer and under Hans Gude at Düsseldorf. Distinctions: Member of the Academies in Berlin and Munich; possessor of the Prussian gold medal for Art; the large gold medal, Vienna, and of numerous other exhibition medals.

“Sea calm”—oil painting.

“Mid-day pause in Steel Works”—oil painting.

BURGER, FRITZ,

painter at Charlottenburg, near Berlin. Born on the 16th July 1867 at Munich, and studied at the Munich Academy and in Paris. Distinctions: Prussian large gold medal for Art: large gold medal Liege and numerous other exhibition medals.

“The White Chair”, childrens portrait—oil painting.

CLARENBACH, MAX,

painter at Wittlaer, near Kaiserwerth, on the Rhine. Born on the 19th May 1880 at Neuss. A pupil of Dücker's at the Academy of Art at Düsseldorf. Distinctions: Prussian gold medal for Art; large gold medal Vienna, and various other exhibition medals.

“In February”—oil painting.

Owner: Herr Hubert Inden, Düsseldorf.

CRODEL, PAUL,

painter at Munich. Born on 7th September 1862 at Cottbus; his teachers were Hagen at Weimar and Baisch at Carlsruhe.

“Mountain village in Winter”—oil painting.

“Peasant's farm in Snow”—oil painting.

DETTMANN, LUDWIG,

Professor; painter at Königsberg in Prussia; Director of the Königsberg Royal Academy of Art. Born on the 25th of July 1865 at Adelbye, near Flensburg. Studied at the Berlin Academy under Bracht, Skarbina and Friedrich. Distinctions: Prussia gold medal for Art; large gold medals Dresden, Vienna, Grand Prix Venice, and numerous other exhibition medals.

“The Sacrement”—oil painting.

Owned by the Municipal Art Gallery in Königsberg.

“Fishermen's Churchyard”—oil painting.

Owned by the Royal National Gallery in Berlin.

DEUSSER, FRIEDRICH AUGUST,

painter at Düsseldorf. Born on the 15th February 1870 at Cologne o/the Rhine; studied at the Düsseldorf Academy. Distinction: Gold medal Cologne.

“Curassiers”—oil painting.

DIEZ, JULIUS.

Professor; painter at Munich. Teacher at the Munich Royal School of Art. Born on the 8th September 1870 at Nuremberg. Distinctions: Gold medal, Munich.

“The Coachman”—distemper colours.

“Mosaic design for the University of Munich”—distemper colours.

DILL, LUDWIG,

Professor; painter at Karlsruhe and teacher at the Grand Ducal Academy of Art in that town. Born on the 2nd February 1848 at Gernsbach in Baden and studied architecture at first turning his attention entirely to painting afterwards. His teachers were Otto Seitz and Piloty. Distinctions: Honorary member of the Academy at Munich; numerous exhibition medals.

“Storm disappearing over the Moors”—distemper colours.

“Foggy evening at Dachau”—distemper colours.

“At the edge of the forest”—distemper colours.

DORSCH, FERDINAND,

painter at Dresden. Born on the 10th December 1875 at Fünfkirchen; pupil of Leon Pohle and Gotthardt Kuehl at the Dresden Academy of Art. Distinctions: Small gold medal, Dresden.

“In the Dining Room”—oil painting.

ENGEL, OTTO H.,

Professor; painter in Berlin. Born on the 27th December 1866 at Erbach in the Oden Forest; studied at the Academies in Berlin, Karlsruhe and Munich. Distinctions: Member of the Berlin Academy, possessor of the Prussian large gold medal for Art, gold plaque Dresden and numerous other exhibition medals.

“Frisian girl”—oil painting.

ERLER, FRITZ,

Professor; painter at Munich. Born on the 15th December 1868 at Frankenstein in Silesia; studied at the Art School in Breslau and at the Academy Julian in Paris. Distinctions: Small gold medal, Munich.

“Lady with feather hat”—oil painting.

“Lady with black gloves”—oil painting.

“The Plague” (Tryptichon)—distemper colours.

FRENZEL, OSKAR,

Professor; painter in Berlin. Born on the 12th November 1885 in Berlin; studied at the Berlin Academy under Meyerheim and Bracht. Distinctions: Member of the Berlin Academy, possessor of the Prussian large gold medal for Art and numerous exhibition medals.

“Forest meadow”—oil painting.

VON GEBHARDT, EDUARD,

Dr., Professor; painter at Düsseldorf; teacher at the Düsseldorf Royal Academy of Art. Born on the 13th June 1838 at St. Johann in Esthland; pupil at the Academies of St. Petersburg, Carlsruhe, Düsseldorf (Wilh. Sohn). Distinctions: Member or honorary member, of the Academies of Antwerp, Berlin, Brussels, Munich and Vienna. Honorary Doctor of the University of Strassburg. Possessor of the Prussian Order pour le mérite for Science and Art, of the Prussian large gold medal for Art, the large gold medal Dresden, Munich, Vienna and Paris as well as of numerous other exhibition medals.

“Christ and Nicodemus”—oil painting.

Owner: Edward Schulte, Art Gallery in Berlin.

“The death of Lazarus”.

Owner: Herr Georg Oeder, Düsseldorf.

GROEBER, HERMANN,

painter at Munich; teacher at the Royal Academy of Fine Arts in that town. Born on the 16th June 1865 at Wartenberg; received his art education under von Löffitz at the Academy of Art at Munich. Distinctions: Various exhibition medals.

“Portrait of Miss Luccars”—oil painting.

“Portrait of Professor Mysz”—oil painting.

“Bavarian peasants”—oil painting.

VON HABERMANN, HUGO, BARON,

Professor; painter at Munich; professor at the Royal Academy of Fine Arts in Munich. Born on the 14th Juni 1849 at Dillingen in Bavaria; studied at the Munich Academy under Piloty. Distinctions: Honorary member of the Academy at Munich; possessor of the large gold medal Munich and various other exhibition medals.

“Portrait of a woman” (head and hand)—oil painting.

“Lady’s portrait” (sitting)—oil painting.

HARTIG, HANS,

painter in Berlin. Born on the 6th October 1873 at Carwin in Pomerania; studied under Bracht at the Berlin Academy.

“In a Winter Port”—oil painting.

VON HAYEK, HANS,

painter at Dachau, near Munich. Born on the 19th December 1869 at Vienna; studied at the Art Academy of that town and became a pupil of Marr and Zügel later on at the Art Academy in Munich. Distinctions: Various exhibition medals.

“Snowed up peasants farm”—oil painting.

“Port in Brittany”—oil painting.

HEICHERT, OTTO,

Professor; painter at Königsberg in Prussia; teacher at the Königsberg Royal Academy of Art. Born on the 27th February 1868 at the village of Kloster-Gröningen near Halberstadt; studied at the Düsseldorf Academy of Art and at the Academy Julian in Paris. Distinctions: Prussian gold medal for Art and other exhibition medals.

“Own portrait”—oil painting.

HENGELER, ADOLF,

Professor; painter at Munich. Born on the 11th February 1863 at Kempten; studied at the Polytechnic and the Academy at Munich. Distinctions: Large gold medal, Salzburg, and various other exhibition medals.

“Nymph at the Spring”—oil painting.

“Sketch of an interior”—oil painting.

“Summer-day on the Chiem Lake”—oil painting.

HERRMANN, HANS.

Professor; painter in Berlin. Born on the 8th March 1858 in Berlin; studied at the Berlin and Düsseldorf Academy (teachers: Knille, Gussow, and Wilberg in Berlin, and Dücker in Düsseldorf). Distinctions: Member of the Academy in Berlin; Prussian large gold medal for Art; large gold medal Dresden and numerous other exhibition medals.

“Rotterdam”—oil painting.

HERTERICH, LUDWIG,

Professor; painter at Munich; Professor at the Munich Royal Academy of Fine Arts. Born on the 13th October 1856 at Ansbach; studied under Diez at Munich. Distinctions: Honorary member of the Academy at Munich; large gold medal Dresden, Munich, Paris and other exhibition medals.

“Autumn”—oil painting.

“In the morning”—oil painting.

“The Joiners”—oil painting.

VON HOFMANN, LUDWIG,

Professor; painter at Weimar; teacher at the Grand Ducal School of Art at Weimar. Born on the 17th August 1861 at Darmstadt; studied at the Dresden Academy and also at Karlsruhe under Ferdinand Keller and finally at Paris. Dis-

tinctions: Prussia gold medal for Art, diploma of honour
Dresden, various exhibition medals.

“Dance”—oil painting.

“Dance”—oil painting.

Owned by the Grand Ducal Museum for Art at
Weimar.

HÖLZEL, ADOLF,

Professor; painter at Stuttgart; teacher at the Stuttgart Royal
Academy for Fine Arts. Born on the 13th May 1853 at Ol-
mütz; received his art education in Vienna and studied
under W. von Diez at the Munich Academy. Distinctions:
Gold medal, Munich.

“Garden Restaurant”—oil painting.

JANK, ANGELO,

Professor, painter at Munich; teacher at the Royal Academy
for Fine Arts of that town; studied at the Munich Academy
under Höcker and Löffitz. Distinctions: Large gold medal,
Munich and various other exhibition medals.

“The Hunt”—oil painting.

“The Horsewoman”—oil painting.

JANSSEN, GERHARD,

painter at Düsseldorf. Born on the 26th September 1863 at
Calcar o/Rhine; studied under Peter Janssen, Düsseldorf.

“Dolle Boel”—oil painting.

Owned by the Municipal Art Gallery, Wiesbaden.

JERNBERG, OLOF,

Professor; painter at Königsberg in Prussia; teacher at the Königsberg Royal Academy of Art. Born on the 23rd May 1855 at Düsseldorf. His teacher was Dücker at Düsseldorf. Distinctions: Prussian gold medal for Art. Various exhibition medals.

“House on the slope of the Sands”—oil painting.

KAISER, RICHARD,

painter at Munich. Born on the 13th August 1868 at Magdeburg; studied at the Berlin Academy and then continued his studies independently. Distinctions: Gold medal Munich.

“Field loneliness”—oil painting.

KALLMORGEN, FRIEDRICH,

Professor; painter in Berlin; teacher at the High School for Fine Arts connected with the Royal Academy of Art in Berlin. Born on the 15th November 1856 at Altona; studied at the Academies of Düsseldorf, Karlsruhe (Schönleber, Baisch), Berlin (Hans Gude). Distinctions: Member of the Berlin Academy; possessor of the large Prussian gold medal for Art, the Bavarian gold Ludwigs medal for Art, the large gold medal Melbourne, Munich and other exhibition medals.

“Gusty Weather, the Elbe near Altona-Hamburg”—oil painting.

KAMPF, ARTHUR,

Professor; painter in Berlin, President of the Royal Academy of Art in Berlin, Director of a masters studio for historical painting connected with the Academy. Born on the 28th September 1864 at Aix-la-Chapelle; studied under Peter Janssen at the Academy of Arts at Düsseldorf. Distinctions: Member of the Academies in Berlin and Dresden; possessor of the Prussian gold medal for Art, the large gold medals Dresden and Barcelona as well as of numerous other exhibition medals.

“Portrait”—oil painting.

“Portrait of Emperor William II.”—oil painting.

“Benevolence”—oil painting.

“The two Sisters”—oil painting.

Owned by Geheimrat Louis Ravené, Berlin.

KAMPF, EUGEN,

Professor; painter at Düsseldorf. Born on the 16th March 1861 at Aix-la-Chapelle; studied at the Academy of Antwerp. Distinctions: Prussian gold medal for Art, numerous exhibition medals.

“November”—oil painting.

VON KAULBACH, FRIEDRICH AUGUST,

Professor at Munich. Born on the 2nd June 1850 at Hanover; studied under his father, Professor Friedrich Kaulbach.

Distinctions: Member of the Academy in Berlin, honorary member of the Academy at Munich; possessor of the Bavarian Maximilian Order for Science and Art, of the Bavarian Prince-Regent Luitpold medal, of the large Prussian gold medal for Art and of numerous exhibition medals.

“Miss Ruth St. Denis”—oil painting.

“Miss Geraldine Farrar”—oil painting.

“Child and Cherries”—oil painting.

VON KELLER, ALBERT,

Professor; painter at Munich. Born on the 27th April 1844 at Gais (Switzerland); studied at the Munich Academy under Lenbach and Ramberg. Distinctions: Bavarian Maximilian Order for Science and Art, Prussian gold medal for Art, large gold medal Munich, and various other exhibition medals. Honorary member of the Academy in Munich.

“The happy Sister”—study in oil.

Owner: The Secession Gallery at Munich.

“Versailles”—oil painting.

Owned by the Bavarian State.

KLEIN-CHEVALIER, FRIEDRICH,

Professor; painter in Berlin. Born on the 18th June 1862 at Düsseldorf; studied under Peter Janssen at the Academy at Düsseldorf.

“German Fishermen”—oil painting.

KLINGER, MAX,

Dr., Professor; painter, engraver and sculptor at Leipsic. Born on the 18th February 1857 at Leipsic. Studied as a painter at the Academies of Carlsruhe and Berlin under Grussow and as engraver and sculptor independently. Distinctions: Member or honorary member of the Academies of Berlin, Dresden, Munich, Stockholm. Honorary Doctor of the Universities of Greifswald, Munster and possessor of the Prussian gold medal for Art, large gold medals Vienna, Dresden, Munich and numerous other exhibition medals.

A sequel to Brahm's *Fantasia*—18 engravings.

From the Printroom of the Royal Museum in Berlin.

KOEPPING, KARL,

Professor; copperplate engraver in Berlin. Director of the masters studio for copperplate engraving and etching connected with the Berlin Academy of Arts. Born on the 24th June 1848 at Dresden; studied at the Munich Academy, and continued his studies under Waltner (etching) in Paris. Distinctions: Member of the Academies in Berlin and Dresden; possessor of the Prussian large gold medal for Art, of the large gold medals Dresden, Munich, Vienna, Grand Prix Paris 1889 and 1900 as well as of numerous other exhibition medals.

“Girl at a Pond”—engraving.

KUEHL, GOTTHARDT,

Geheimrat, Professor; painter at Dresden. Director of a masters studio and member of the Academic Council of the Royal Academy of Fine Arts in Dresden. Born on the 28th November 1850 at Lübeck; studied at the Munich Academy under W. von Diez and afterwards in Paris. Distinctions: Member and honorary member of the Academies at Dresden and Munich. Possessor of the Prussian large gold medal for Art, of the gold medals Dresden, Munich, as well as of numerous other home and foreign exhibition medals.

“Corner of a Drawing Room”—oil painting.

Owner: Mr. Hugo Reisinger of New York.

“Girl on a green box”—oil painting.

Owned by Herr F. Kühne of Dresden.

LANGHAMMER, ARTHUR,

Professor; painter. Born on the 6th July 1855 at Lützen and died on the 4th July 1901 at Dachau near Munich. Studied at the Academies of Munich and Leipsic.

“Girl with sheaves of corn”—oil painting.

Owned by the Secession Gallery at Munich.

LEIBL, WILHELM,

Professor; painter. Born on the 23rd October 1844 at Cologne on the Rhine, died on the 5th December 1900 at Würzburg. Studied at the Munich Academy under Piloty and Ramberg and continued his studies in Paris. Domiciled himself later on at Aibling. Distinctions: Member of the Academy in Berlin, Prussian large gold medal for Art. and various exhibition medals.

“Dachauer women”—oil painting.

“Burgomaster Klein”—oil painting.

“Man’s portrait”—oil painting.

Owned by the Royal National Gallery in Berlin.

“Dachauer woman”

Owned by Geheimrat Dr. Ed. Simon, Berlin.

LEISTIKOW, WALTER,

Professor; painter. Born on the 25th October 1865 at Bromberg; died on the 24th July 1908 in Berlin. Studied at the Berlin Academy (Hans Gude). Distinctions: Numerous exhibition medals.

“Landscape in Thuringia”—oil painting.

Owned by Geheimrat Eduard Arnhold, Berlin.

VON LENBACH, FRANZ,

Professor; painter. Born on the 13th December 1836 at Schrobenhausen in Upper Bavaria, died on the 6th May 1904 at Munich. Attended the polytechnical School at Augsburg and a wood carving studio at Munich. Studied at the Academy there under Gräfle and Piloty. Distinctions: Member of the Academies in Berlin, Dresden, Munich, Paris, and of the Institute of France, &c. Honorary doctor of the University of Halle; possessor of the Bavarian Maximilian Order for Science and Art, diploma of honour, Berlin 1891, and numerous other gold medals and exhibition medals.

“Ecstasy”—oil painting.

“Bismarck”—oil painting.

Owner: Mr. Hugo Reisinger of New York.

Portrait “Theodore Mommsen”—oil painting.

Owned by the Royal National Gallery in Berlin.

Portrait of “Frau Knorr”—oil painting.

“An old Lady”—oil painting.

“Moltke”—oil painting.

“Ignaz Döllinger”—pastel.

LEPSIUS, REINHOLD,

painter in Berlin. Born on the 14th June 1857 in Berlin. Studied under Löffitz and Lenbach at Munich. Distinctions: Large gold medal Florence, gold plaque Dresden.

“Portrait of a Lady”—oil painting.

Owned by Dr. Werner Weisbach in Berlin.

LIEBERMANN, MAX.

Professor; painter in Berlin. Born on the 20th July 1847 in Berlin; studied at the Grand Ducal School of Art at Weimar and under von Munkacsy. Distinctions: Member or honorary member of the Academies in Berlin, Dresden and Munich, of the Société Nationale des Artistes Français, of the Société Royale des Aquarellistes en Bruxelles, possessor of the Prussian large gold medal for Art, the Grand Prix Paris, Venice and of the large gold medals Dresden, Vienna, Munich and of numerous other exhibition medals.

“Portrait of Dr. W. Bode”—pastel study.

Owned by Geheimrat Dr. W. Bode, Charlottenburg.

“Flax barn at Laren (Holland)”.

Owned by the Royal National Gallery in Berlin.

“Polo-players”.

Owned by Hugo Reisinger.

VON LÖFFTZ, LUDWIG,

Professor; painter at Munich. Professor at the Munich Academy of Fine Arts. Born on the 21st June 1845 at Darmstadt; studied under Hoffmann at Darmstadt, Raup and Krelling at Nuremberg, and at the Munich Academy. Distinctions: Member, or honorary member, of the Academies at Antwerp, London, Munich and Vienna; possessor of the Bavarian Maximilian Order for Science and Arts, the large gold medals Antwerp, London, Munich, Vienna, and of numerous other exhibition medals.

“Cardinal playing music”—oil painting.

Owned by Baron von Wendelstadt.

LOOSCHEN, HANS.

Professor; painter in Berlin. Born on the 23rd June 1859 in Berlin. Studied at the Academy in Berlin. Distinction: Prussian gold medal for Art.

“The blue Clock”.

VON MENZEL, ADOLF,

Dr., Wirklicher Geheimrat; Professor; painter. Born on the 8th December 1815 at Breslau, died on the 9th February 1905 in Berlin. Studied for a short time at the Berlin Academy, and afterwards by himself. Distinctions: Honorary Senator and member of the Berlin Academy, member, or honorary member, of numerous Academies at home and abroad, honorary doctor of the University in Berlin; possessor of the Bavarian Maximilian Order for Science and Art, the Austrian decoration for Art and Science, the Prussian Orders of the Black Eagle and pour le mérite for Science and Art, the Prussian large gold medal for Art, of numerous first awards at all large exhibitions at home and abroad.

“The Garden of Prince Albrecht’s Palace”—oil painting.

“A Ball Supper”—oil painting.

“Building site with willows”—oil painting.

“The Theatre Gymnase”—oil painting.

Three studies for the painting “Coronation of King Wilhelm I. at Königsberg, 1861”:

a. Minister of State von Bernuth.

b. Minister of State von der Heydt.

c. Prince Kraft Hohenlohe.

- a. "Old man with hat in the right hand"—pencil drawing.
- b. "Italian workman"—pencil drawing.
- "Officer with hat and stick sitting at a table"—pencil drawing.
- "Man in a laced coat sitting on a sofa"—coloured chalks.
- "Study of a Court Festival (Concert)"—pencil drawing.
- a. "Elk in the Munich Museum"—pencil drawing.
- b. "Yoked oxen"—pencil drawing.
- a. "Street in a mountain village"—pencil drawing.
- b. "Houses in the mountains"—pencil drawing.
- a. "Staircase in a Gothic House"—pencil drawing.
- b. "Violins and details"—pencil drawings.

Owned by the Royal National Gallery in Berlin.

MEYERHEIM, PAUL,

Professor; painter in Berlin. Teacher at the High School for Fine Arts connected with the Berlin Royal Academy. Born on the 13th July 1842 in Berlin; studied under his father Frederick Eduard Meyerheim and at the Academy in Berlin. Distinctions: Member of the Academies in Berlin and Antwerp; possessor of the Prussian large gold medal for Art, honorary diploma Dresden, the large gold medals Munich and Paris and of numerous other exhibition medals.

 "Luxor"—oil painting.

 "Street in Cairo"—oil painting.

MODERSOHN, OTTO,

painter at Worpswede, near Bremen. Born on the 22nd February 1865 at Solst. Studied at the Academies of Düsseldorf,

Carlsruhe (Baisch) and Berlin (Bracht). Distinctions: Various exhibition medals.

“Evening Sun”—oil painting.

MÜNZER, ADOLF,

painter at Munich. Born on the 5th December 1870 at Pless in Upper Silesia; studied at the Polytechnic at Breslau and the Munich Academy under Höcker. Distinctions: Gold medal Munich.

“Costume sketch”—oil painting.

“Study of a portrait”—oil painting.

“Young woman from Upper Bavaria”—oil painting.

NISSL, RUDOLF,

painter at Munich. Born on the 13th April 1870 at Fügen in the Tyrol; studied under Joh. Herterich, P. Höcker and L. von Löffitz at the Munich Academy. Distinctions: Various exhibition medals.

“Interior”—oil painting.

“Still life. Nosegay of flowers”—oil painting.

OLDE, HANS,

Professor; painter at Weimar, Director of the Grand Ducal School of Art at Weimar. Born on the 27th April 1855 at Süderau in Holstein; studied at the Academy in Munich under Löffitz and at the Ecole Julian in Paris. Distinctions: Prussian gold medal for Art and various exhibition medals.

“Winter Sun”—oil painting.

Owner: The Royal National Gallery Berlin.

VON PETERSEN, HANS,

Professor; painter at Munich. Born on the 24th February 1850 at Husum (Schleswig); studied in London and Paris. Distinctions: Prussian gold medal for Art, large gold medal Munich and numerous other exhibition medals.

“A thaw”—oil painting.

PLEUER, HERMANN,

Professor; painter at Stuttgart. Born on the 5th April 1863 at Schwäbisch Gmünd. Studied at the Academies of Stuttgart and Munich.

“Evening”—oil painting.

PÜTTNER, WALTER,

painter at Munich. Born on the 9th October 1872 at Leipsic. Studied under Höcker at Munich. Distinctions: Various exhibition medals.

“Interior”—oil painting.

PUTZ, LEO,

painter at Munich. Born in 1869 at Meran; studied at the Munich Academy and at the Academy Julian in Paris.

“Pauline”—oil painting.

“Flowers”—oil painting.

“Flowers”—oil painting.

REINICKE, RENÉ,

painter at Munich. Born on the 22nd March 1860 at Strenz-Naundorf in Saxony; studied at the Grand Ducal School of Art at Weimar and then under von Gebhardt at Düsseldorf and under Piglhein at Munich. Distinctions: Prussian gold medal for Art and various exhibition medals.

“The Watering Place Promenade”—water colour painting.

“In the studio”—water colour painting.

“Five ladies in a Café”—water colour painting.

“The Paintress”—drawing.

“Depressed”—drawing.

“Gossip”—drawing.

SAMBERGER, LEO,

Professor; painter at Munich. Born on the 14th August 1861 at Ingolstadt. His teachers were Benczur and Lindenschmit at the Munich Academy. Various exhibition medals.

“Portrait of my Father”—oil painting.

“Portrait of Dr. Schnitzler”—oil painting.

“Portrait of the painter Wopfner”—oil painting.

SCHOENLEBER, GUSTAV,

Professor; painter at Karlsruhe; teacher at the Karlsruhe Grand Ducal Academy for Fine Arts. Born on the 3rd December 1851 at Bietigheim in Württemberg; studied under A. Lier at Munich. Distinctions: Member of the Academies in Berlin, Dresden and Munich; possessor of the Baden gold medal for Art and Science, the Prussian large gold medal

for Art, the large gold medals Munich and Vienna and numerous other exhibition medals.

“Italian Landscape”—oil painting.

Owned by the Prince-Regent of Bavaria.

SCHRAMM-ZITTAU, RUDOLF,

Professor; painter at Munich. Born on the 1st March 1874 at Zittau; attended the Academies at Dresden, Carlsruhe, and Munich (Zügel). Distinctions: Large gold medal Venice and various exhibition medals.

“Ducks”—oil painting.

“Ducks”—oil painting.

“Feeding hens”—oil painting.

SCHULTE IM HOFE, RUDOLF,

Professor; painter in Berlin. Born on the 9th January 1865 at Ueckendorf in Westphalia; studied under Schmid-Reutte at Munich and at the Academy in that town under Löfftz. Distinctions: Prussian gold medal for Art.

“Menzel”—oil painting.

Owned by Herr Franz Kühne at Dresden.

SKARBINA, FRANZ,

Professor; painter in Berlin. Born on the 24th February 1849 in Berlin; studied at the Berlin Academy and in Paris. Distinctions: Member of the Academies of Antwerp and Berlin; Prussian large gold medal for Art; large gold medals Barcelona, Dresden and numerous other exhibition medals.

“The White Lady”—oil painting.

SPERL, JOHANN,

painter at Bad Aibling in Upper Bavaria. Born on the 3rd November 1840 at Buch (District Fürth in Bavaria); studied under Kreling, Anschütz, and Bamberg at Munich.

“Village in Upper Bavaria (Garden in Kutterling)”—oil painting.

STADLER, TONI,

Professor; painter at Munich. Born on the 9th July 1850 at Göllersdorf in Lower Austria and is self taught. Distinctions: Honorary member of the Munich Academy; possessor of the large gold medal Dresden and various other exhibition medals.

“In Erdinger Moss”—oil painting.

“Bridge by the Villages”—oil painting.

VON STUCK, FRANZ,

Professor; painter at Munich. Professor at the Munich Royal Academy for Fine Arts. Born on the 23rd February 1863 at Tettenweis; studied at the Munich Academy. Distinctions: Honorary member of the Dresden Academy and possessor of the large gold medals Budapest, Dresden, Munich, and Paris, and of the Bavarian Maximilian Order for Science and Art.

“Own portrait”—oil painting.

“Study for a portrait”—oil painting.

“Infernal Regions”—oil painting.

“Pan”—oil painting.

“Listening Fauns”—oil painting.

Owned by Mr. Hugo Reisinger of New York.

THOMA, HANS,

Dr., Professor; painter at Karlsruhe. Director of the Grand Ducal Picture Gallery and teacher at the Grand Ducal Academy of Fine Arts at Karlsruhe. Born on the 2nd October 1839 at Bernau in Baden. Studied under Schirmer at the Karlsruhe Academy. Distinctions: Member or honorary member of the Academies at Dresden and Munich; Honorary Doctor of the Heidelberg University; possessor of the Badenese gold medal for Art, the Bavarian Maximilian Order for Science and Art, and the Prussian gold medal for Art.

“Lago Maggiore 1880”—oil painting.

“Valley near Bernau, the home of the artist 1905”—oil painting.

“Midsummers Day”—oil painting.

Owned by Herr Heinrich Strauss at Magdeburg.

THÖNY, EDUARD,

painter at Munich. Born in 1866 at Brixen: studied at the Munich Academy.

“Shooting ice”—drawing.

“In the Peasant Inn”—drawing.

“In Port”—drawing.

“Presentiment”—drawing.

“Indignation”—drawing.

“Appendages”—drawing.

“After the Sermon”—drawing.

TRÜBNER, WILHELM,

Professor; painter at Carlsruhe; teacher at the Grand Ducal Academy for Fine Arts at Carlsruhe. Born on the 2nd February 1851 at Heidelberg; studied under Canon (Straschiripka) at Stuttgart, Leibl at Munich and at the Academies for Fine Arts at Carlsruhe and Munich. Distinctions: The Hessian medal for Art and Science, the Württemberg medal for Art and Science, large gold medal Chicago and various other Exhibition medals.

“The Watchman”—oil painting.

“View from the Heidelberg Castle”—oil painting.

“Castle Heimsbach”—oil painting.

Owned by Mr. Hugo Reisinger of New York.

VON UHDE, FRITZ,

Professor; painter at Munich. Born on the 22nd May 1848 at Wolkenburg in Saxony; was an officer until 1877 and became a pupil of Munkascy. Distinctions: Member of the Academies at Antwerp, Berlin, Dresden, and Munich; possessor of the Bavarian Maximilian Order for Science and Art, the Prussian gold medal for Art, the large gold medals Munich, Vienna, &c., the Grand Prix Paris 1889 and 1900 as well as numerous other exhibition medals.

“Evening Music”—oil painting.

“Going Home”—oil painting.

“Suffer little Children to come unto Me”—oil painting.

Owned by Frau Tina Schoen-Renz in Worms.

VINNEN, KARL,

painter at Osterndorf in Hanover. Born on the 28th August 1863 at Bremen; studied at the Düsseldorf Academy of Art and at Carlsruhe. Distinctions: Prussian gold medal for Art, the large gold medals Dresden and Vienna, and other exhibition medals.

“Spring in the Forest”—oil painting.

VOGEL, HUGO,

Professor; painter in Berlin. Born on the 15th February 1855 at Magdeburg; studied at the Academy at Düsseldorf (v. Gebhardt and Wilh. Sohn) and in Paris (Lefebvre). Distinctions: Member of the Academy in Berlin and possessor of the Prussian large gold medal for Art and numerous exhibition medals.

“Portrait of a Boy”—oil painting.

Owned privately.

ZÜGEL, HEINRICH,

Professor; painter at Munich; teacher at the Royal Academy for Fine Arts in Munich. Born on the 22nd October 1850 at Murrhardt in Württemberg. Studied under Holder and at the Stuttgart Academy of Art. Distinctions: Member of the Academy in Berlin and possessor of the Maximilian Order for Science and Art, the Prussian gold medal for Art, and numerous exhibition medals.

“Oxen going through Water”—oil painting.

“Salzen (sheep)”—oil painting.

SCULPTURE

BERMANN, CIPRI ADOLF,

Professor; sculptor at Munich. Born on the 25th August 1862 at Vöhrenbach in the Black Forest; studied at the Grand Ducal Academy of Art at Carlsruhe. Distinctions: Numerous exhibition medals.

“Old man’s head”—bronze.

“Women’s head”—marble.

“Huntress”—statuette. bronze.

FASSNACHT, JOSEF,

sculptor at Munich. Born on the 11th January 1873 at Mittelstreu; studied at the Academy at Munich. Distinctions: Various medals.

“The Pet”—marble bust.

GAUL, AUGUST,

Professor; sculptor at Grunewald near Berlin. Born on the 22nd October 1869 at Gross-Auheim near Hanau; studied at the Berlin Academy (Reinhold Begas). Distinctions: Member of the Berlin Academy.

“Ostrich”—bronze.

“Otters”—bronze.

Owned by Herr Paul Cassirer, Berlin.

VON GOSEN, THEODOR,

Professor; sculptor. Born on the 10th Januar 1873 at Augsburg; studied and W. von Ruemann at Munich 1895—1896 at Nuremberg. Since 1906 teacher at the Breslau Royal School of Art.

“Presentation gift for Professor William Burges”.

HAHN, HERMANN,

Professor; sculptor at Munich. Born on the 28th November 1868 at Kloster Veilsdorf in Saxe-Meiningen; pupil of Ruemann's at Munich. Distinctions: Honorary member of the Academy at Munich; possessor of various exhibition medals.

“Adam”—statuette, bronze.

“Eve”—statuette, bronze.

VON HILDEBRAND, ADOLF,

Dr., Professor; sculptor at Munich. Born on the 6th October 1847 at Marburg; studied under Kreling at Nuremberg. Distinctions: Member, or honorary member, of the Academies in Berlin, Dresden, Munich, and of the Grand Ducal Art School at Weimar. Honorary doctor of the Universities of Erlangen and Marburg; possessor of the Bavarian Maximilian Order for Science and Art, the Prussian Order pour le mérite for Science and Art, the Prussian large gold medal for Art, the Grand Ducal Saxon Order pour le mérite for Art and Science, as well as of numerous exhibition medals.

“Professor Flossmann”—bust in bronze.

Owned by the Bavarian State.

JANSSEN, ULFERT,

sculptor at Munich. Born on the 11th December 1878 at Bielawe in Silesia; pupil of Ruemann at Munich.

“Bust”—bronze.

KLIMSCH, FRITZ,

sculptor at Charlottenburg, near Berlin. Born on the 10th February 1870 at Frankfort on-the-Maine. Studied at the Berlin Academy.

“Geheimrat Professor Dr. Karl Binding, Rector of the University of Leipsic”—bronze bust.

“Frau Victoria Exner”—marble bust.

Owner: Dr. W. Lauter, Frankfort on-the-Maine.

KRAUS, AUGUST,

sculptor at Grunewald, near Berlin. Born on the 9th July 1868 at Ruhrort; studied under Reinhold Begas at the Academy in Berlin. Distinctions: Prussian gold medal for Art.

“Child, running”—bronze.

“Cat, running”—bronze.

LEDERER, HUGO,

sculptor in Berlin. Born on the 16th November 1871 at Znaim; pupil of the Technical School for Ceramics at that place; studied under Schilling at Dresden, Behrens at Breslau, and Toberentz in Berlin.

“Bowl”—bronze.

“Pfitzner”—marble bust.

LEWIN-FUNCCKE, ARTHUR,

sculptor in Charlottenburg. Born on the 9th November 1866 at Dresden; studied at the Berlin Academy under Herter and at the Academie Julian in Paris. Distinctions: Prussian gold medal for Art and various exhibition medals.

“Mother”.

Owned by Mr. Edward D. Adams of New York.

NETZER, HUBERT,

Professor; sculptor at Munich. Born on the 5th October 1865 at Isny in Württemberg; studied at the Munich Academy (Ruemann). Distinctions: Various exhibition medals.

“Diana”—statuette, bronze.

SCHAPER, FRITZ,

Dr., Professor; sculptor in Berlin. Born on the 31st July 1841 at Alsleben on the Saale. Studied under Albert Wolff and at the Berlin Academy. Distinctions: Member of the Art Academies Berlin, Dresden, Munich, and Vienna and of the Academy for Architecture in Berlin; Honorary Doctor of the University of Pittsburg in America; possessor of the Prussian order pour le mérite for Science and Art, the Prussian large gold medal for Art, and of numerous exhibition medals.

“Lessing”—statuette.

SCHWEGERLE, HANS,

Sculptor and painter at Munich. Born on the 2nd May 1882 at Lübeck; studied at the Art School at Lübeck and at the Academy at Munich (Ruemann, Kurz and Hildebrand).

“Fräulein J. H.”—bust in shell lime stone.

VON STUCK, FRANZ.

Professor (see "Painters").

"Athlete"—bronze.

"Amazon"—bronze.

"Dancing woman"—bronze.

TASCHNER, IGNATIUS,

Professor; painter at Munich. Born on the 9th April 1871 at Kissingen. Studied at the Munich Academy. Distinctions: Various exhibition medals.

"Christ"—in silver.

"Schiller"—bronze with stone pedestal.

"Group of Stags"—silver with wooden pedestal.

TUAILLON, LOUIS,

Professor; sculptor in Berlin, director of a masters studio for sculpture connected with the Royal Academy of Arts in Berlin. Born on the 7th September 1862 in Berlin. Studied at the Academy in Berlin. Distinctions: Member of the Berlin Academy; possessor of the Bavarian Maximilian Order for Science and Arts, the Prussian large gold medal for Art, and numerous exhibition medals.

"Emperor Frederick III"—bronze.

"Stag"—bronze.

NOTICE

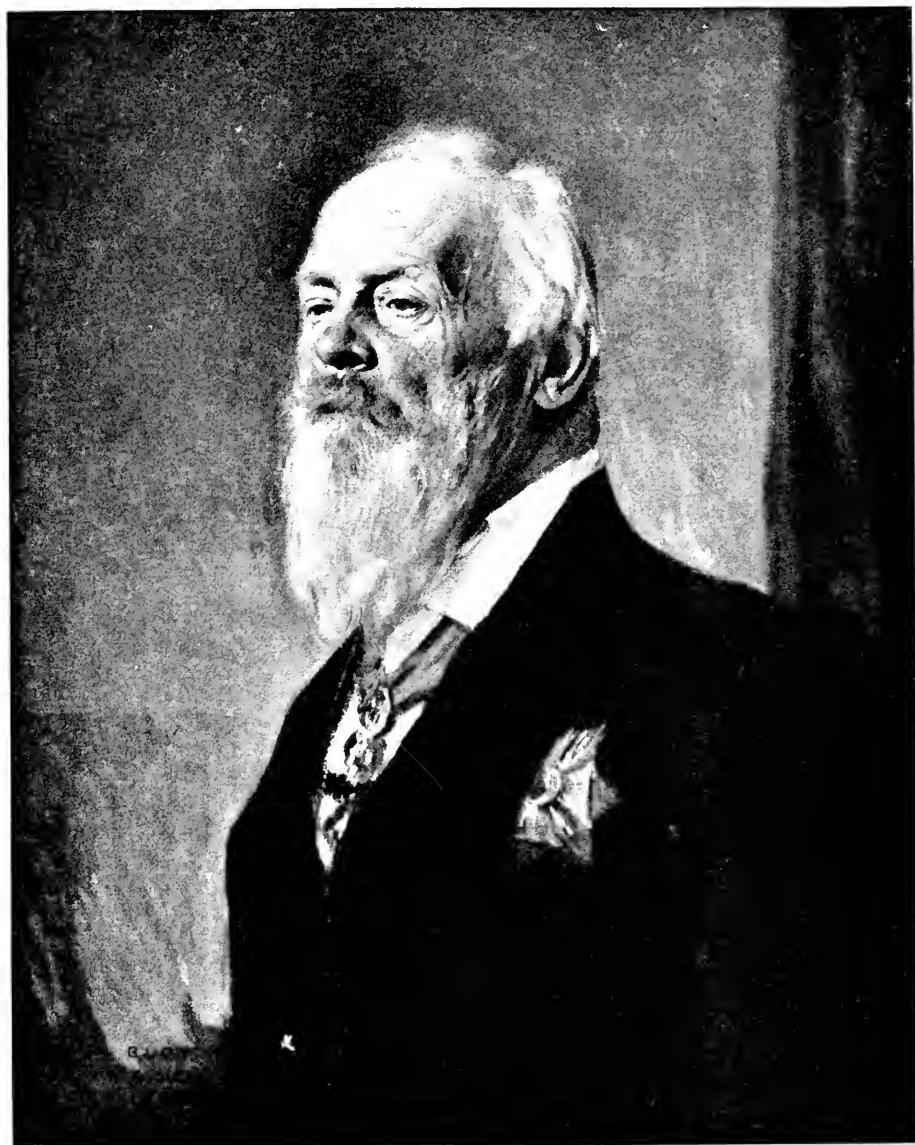
For a long time past the idea has been entertained of exhibiting in New York to the General Public a small and select collection of works representing German contemporary Art. The great difficulty that lays in the way of the execution of the idea was the finding of a suitable place for such an Exhibition. When, therefore, in response to an application made by Mr. Buenz, Imperial Consul General, to the Metropolitan Museum of Art the management was kind enough to consent to a series of rooms in the new building of the Museum being used for this purpose, the idea was welcomed in German official and Art circles with lively satisfaction and sympathy, and active preparations were begun for a German Art Exhibition in New York. Mr. Hugo Reisinger of New York, a connoisseur and warm patron of German Art, as well as the owner of an excellent collection of German Art Works, offered to defray the expenses connected with the Exhibition and to use his influence in German Art circles to induce an active participation in the same. The idea was warmly supported by the Imperial Government, which called upon two wellknown German Artists, Professor Arthur Kampf in Berlin. the President of the Royal Academy of Art, and Professor Carl Marr at Munich in conjunction with Mr. Reisinger to arrange for a selection of the Art works to be exhibited. His Majesty the German Emperor most graciously gave his sanction to the loan of many valuable works from the Royal National Gallery in Berlin, including some by Böcklin, Leibl, Lenbach and Menzel for the purposes of the Exhibition. The governments of various Federal States, as well as the proprietors of

private Galleries likewise consented to place works of Art at the disposal of the Exhibition management. The setting up of the Exhibition in Germany was entrusted to a Commission comprising Dr. Wilhelm Bode, the Director-General of the Royal Museums in Berlin, Herr Goetsch of the Foreign Office, Dr. Theodore Lewald, Privy Councillor, formerly Commissioner General of Germany to the Universal Exhibition at St. Louis 1904 and Dr. Friedrich Schmidt, the chief of the department for Science and Art in the Prussian Ministry of Education. The publication of the Catalogue has been effected by Dr. Lewald in conjunction with the above mentioned gentlemen.

Complying with a wish expressed, the collection will also be exhibited in Boston in the Building of the Copley Society and in Chicago at the Art Institute.



Kaiser Wilhelm II



Carl Bloss

Portrait of the Regent



Carl Albrecht

In thought



Carl Bantzer

Hessian peasant girl



Hans von Bartels

Pardon, in Brittany



By permission of Amster & Ruthardt, Berlin.



Julius Bergmann

On the way



By permission of F. Bruckmann A G., Munich.

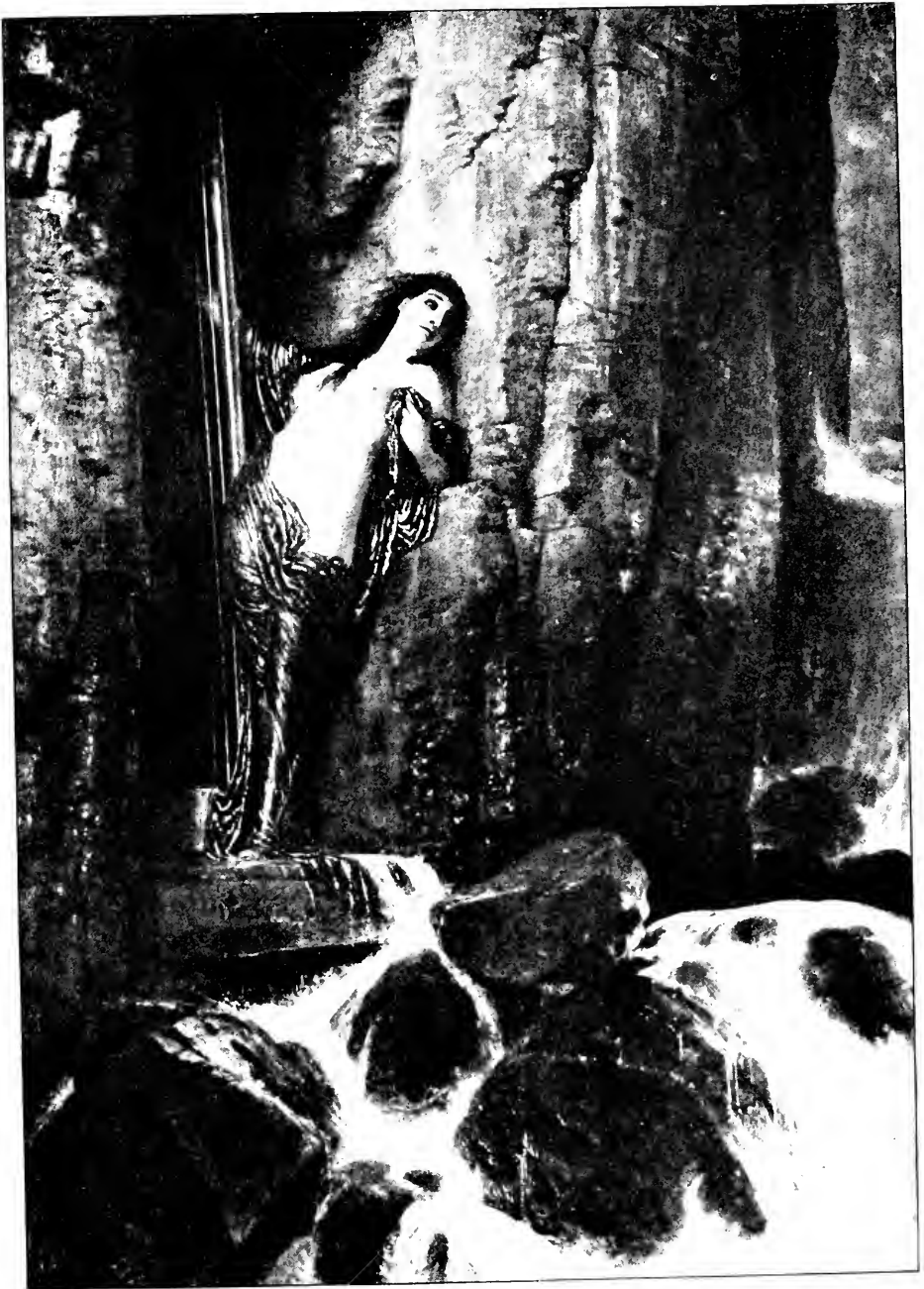
Arnold Böcklin

Own portrait, with fiddling Death



Arnold Böcklin

At the spring



By permission of F. Bruckmann A.G. — Munich.

Arnold Böcklin

Surging Sea



Fritz Burger

The white chair (childrens portrait)



Oscar Frenzel

Forest meadow



Copyright 1898 by Photographische Gesellschaft Berlin.

Eduard von Gebhardt

Christ and Nicodemus



By permission of F. Bruckmann A. G., Munich.

Hermann Groeber

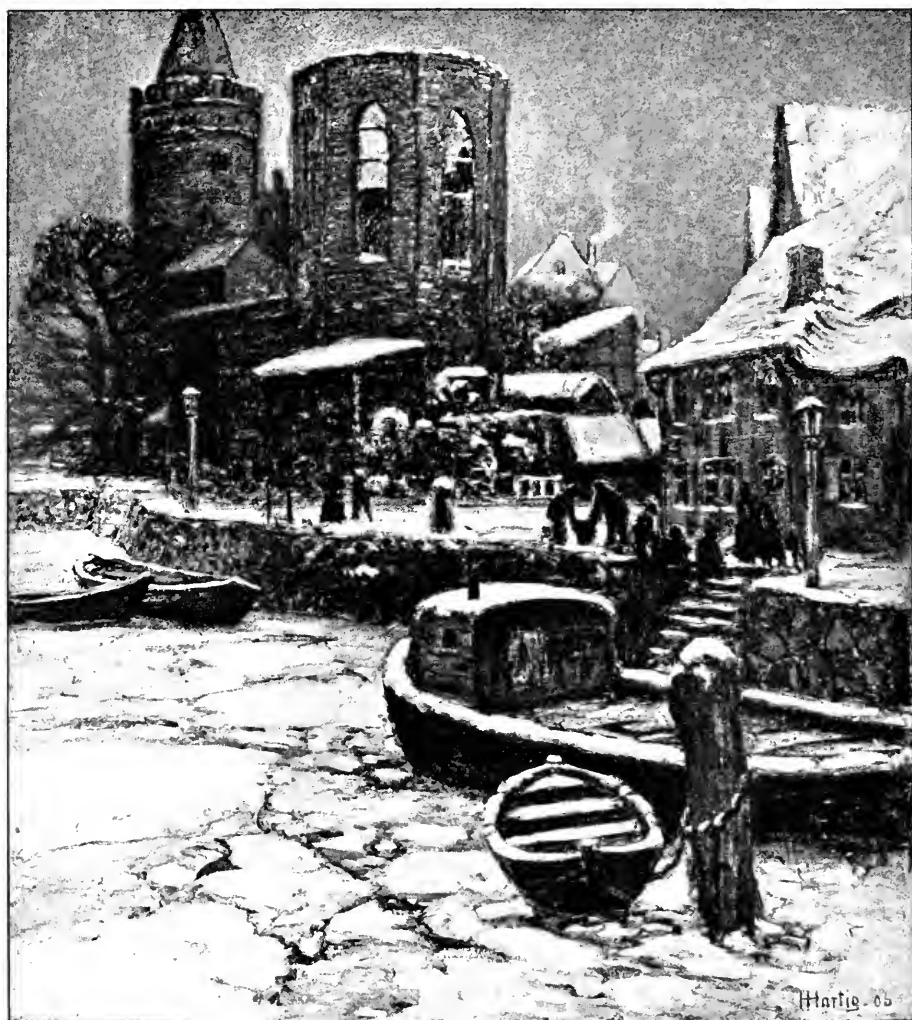
Bavarian peasants



By permission of F. Bruckmann A. G., Munich.

Hugo von Habermann

Portrait of a woman (head and hand)



Hans Hartig

In a winter port



Adolf Hengeler

Nymph at the Spring



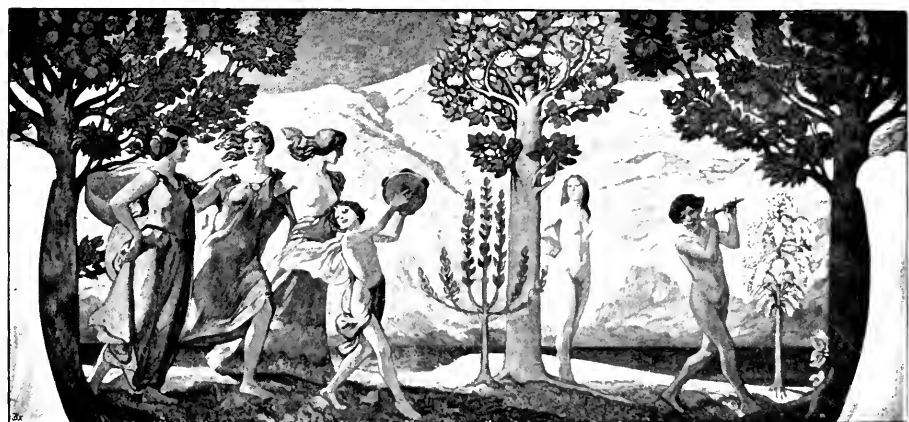
Hans Herrmann

Rotterdam



Ludwig Herterich

Autumn





Angelo Jank

The Hunt



Arthur Kampf

Benevolence



Eugen Kampf

November



By permission of Münchener Graphische Gesellschaft Pick & Co. Münch.

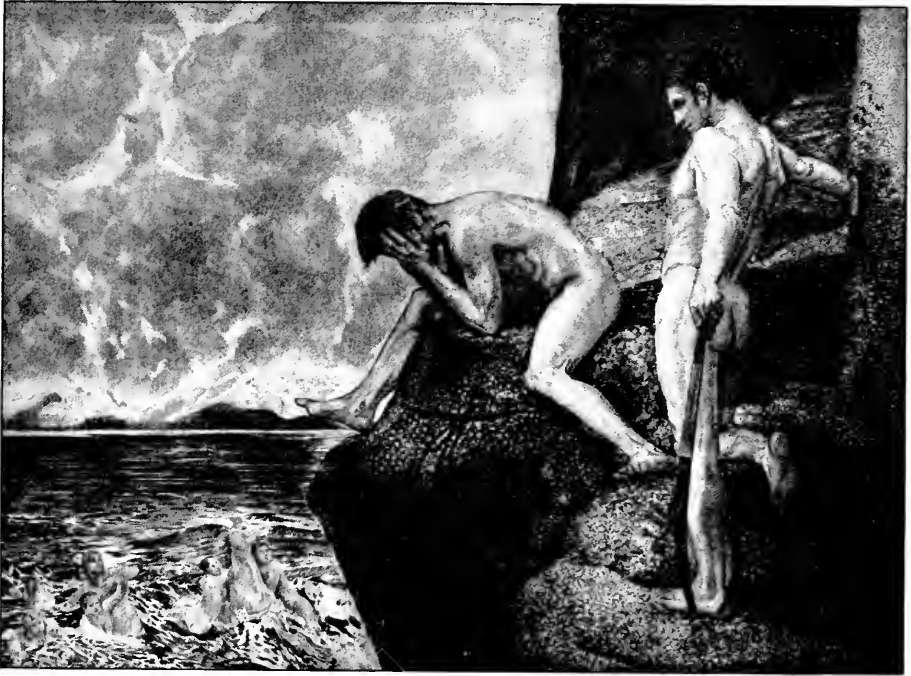
F. A. von Kaulbach

Miss Ruth St. Denis



Friedrich Klein-Chevalier

German fishermen



By permission of Amsler & Ruthardt, Berlin.

Max Klinger

Prometheus Liberated



By permission of Amster & Ruthardt, Berlin.

Max Klinger

Brahms Phantasy: „Titans“



Karl Koepping

Girl at a pond



Wilhelm Leibl

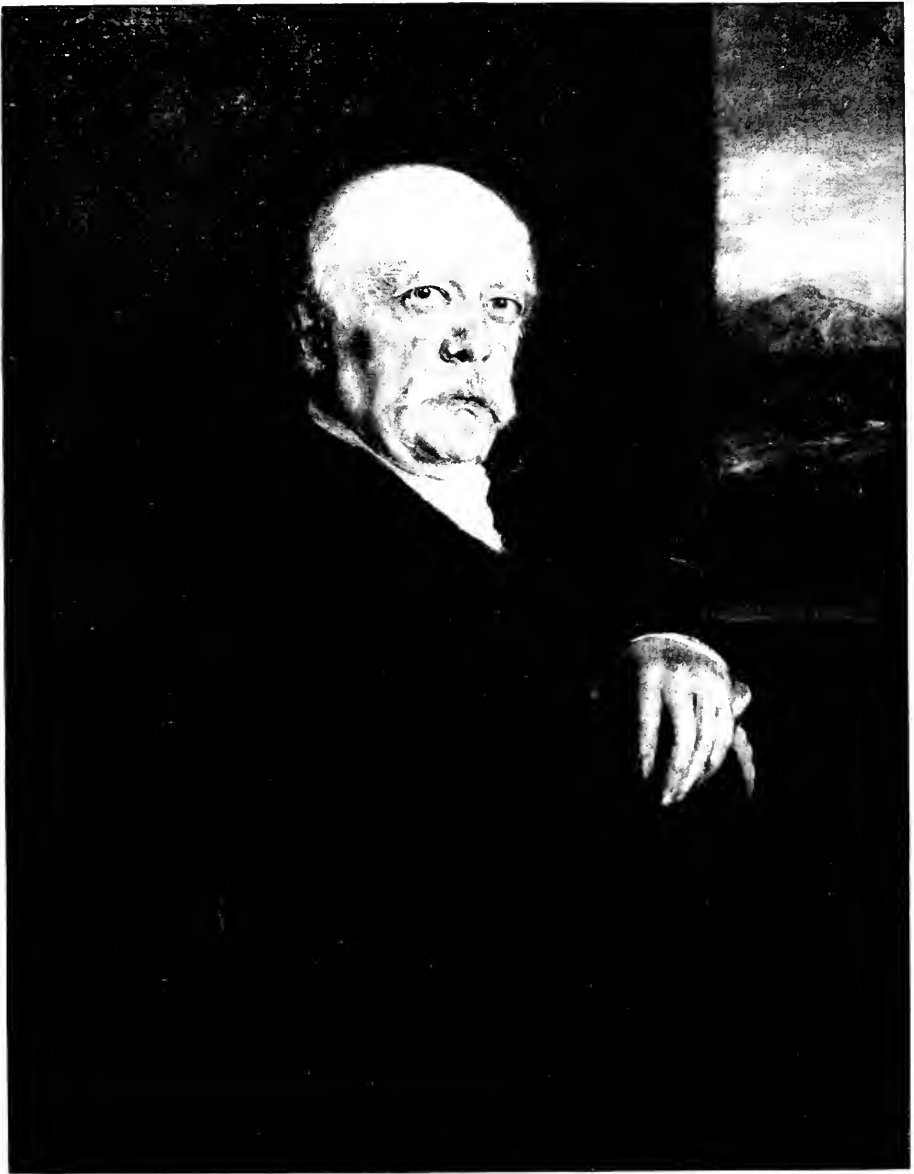
Burgomaster Klein



By permission of Photographische Gesellschaft Berlin

Wilhelm Leibl

Dachauer women



Franz von Lenbach

Bismarck



Franz von Lenbach

Portrait of Frau Knorr



Reinhold Lepsius

Portrait of a lady



Max Liebermann

Dr. W. Bode, Study



By permission of F. Bruckmann A.-G., Munich.



Hans Looschen

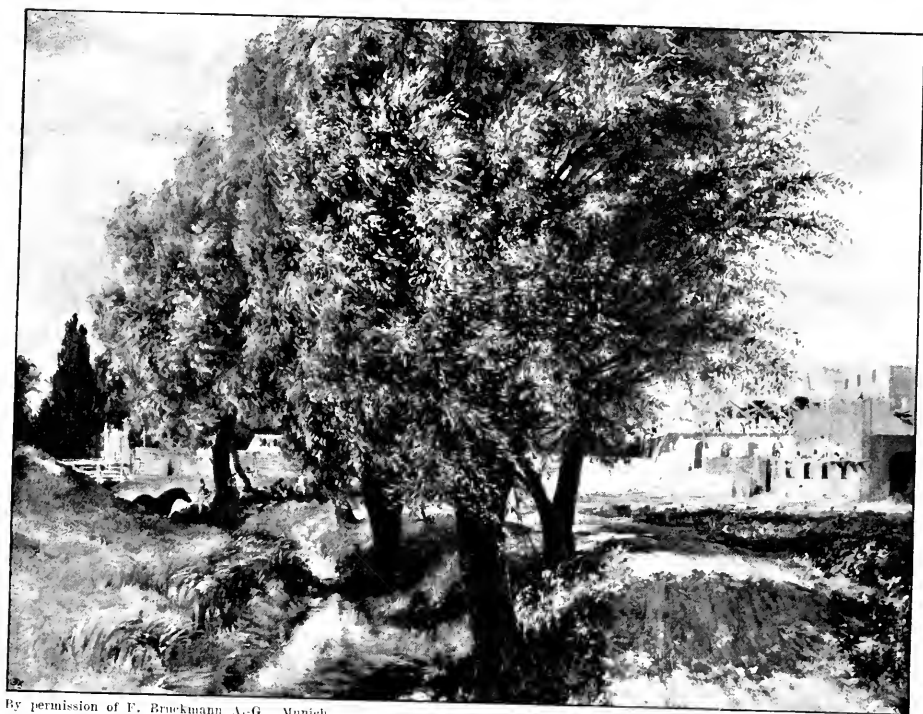
The blue clock



By permission of F. Bruckmann A. G., Munich.

Adolph von Menzel

The Théâtre Gymnase



By permission of F. Bruckmann A.-G., Munich.

Adolph von Menzel

Building site with willows



By permission of F. Bruckmann A.-G., Munich.

Adolph von Menzel

The palace garden of Prince Albrecht



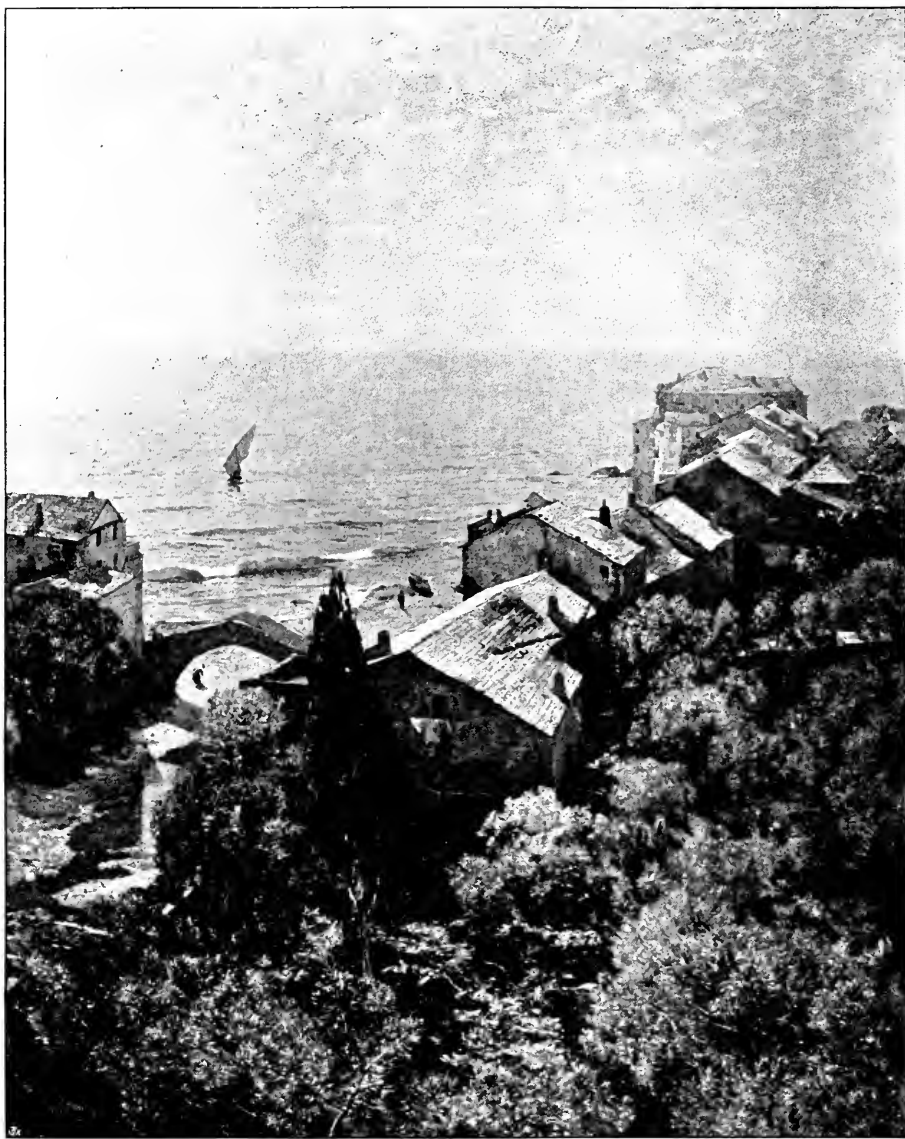
Ad. Münzer

Young woman from Upper Bavaria



Leo Samberger

Portrait of Dr. Schnitzler



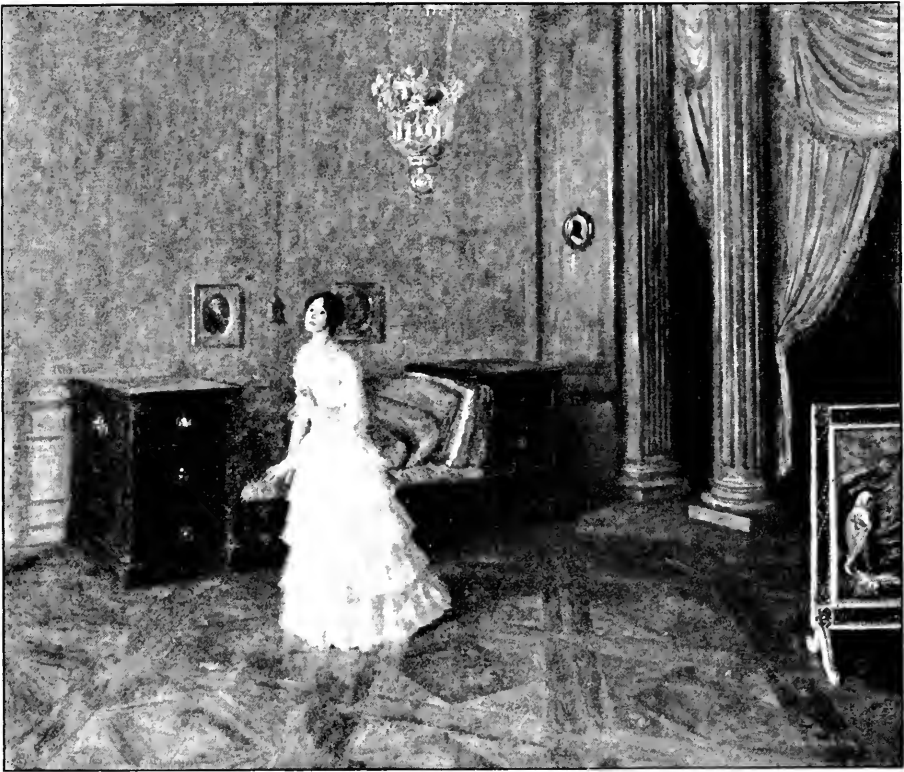
Karl Schönleber

Italian Landscape



Rud. Schramm-Zittau

Feeding hens



Franz Skarbina

The white Lady



Franz von Stuck

Infernal regions



Franz von Stuck

Listening fauns



Eduard Thöny

After church



Hans Thoma

Midsummer Day



Wilh. Trübner

The watchman



By permission of Franz Hanfstängl, Munich.



Heinrich von Zügel

Through water (Cattle)



C. A. Bermann

Huntress



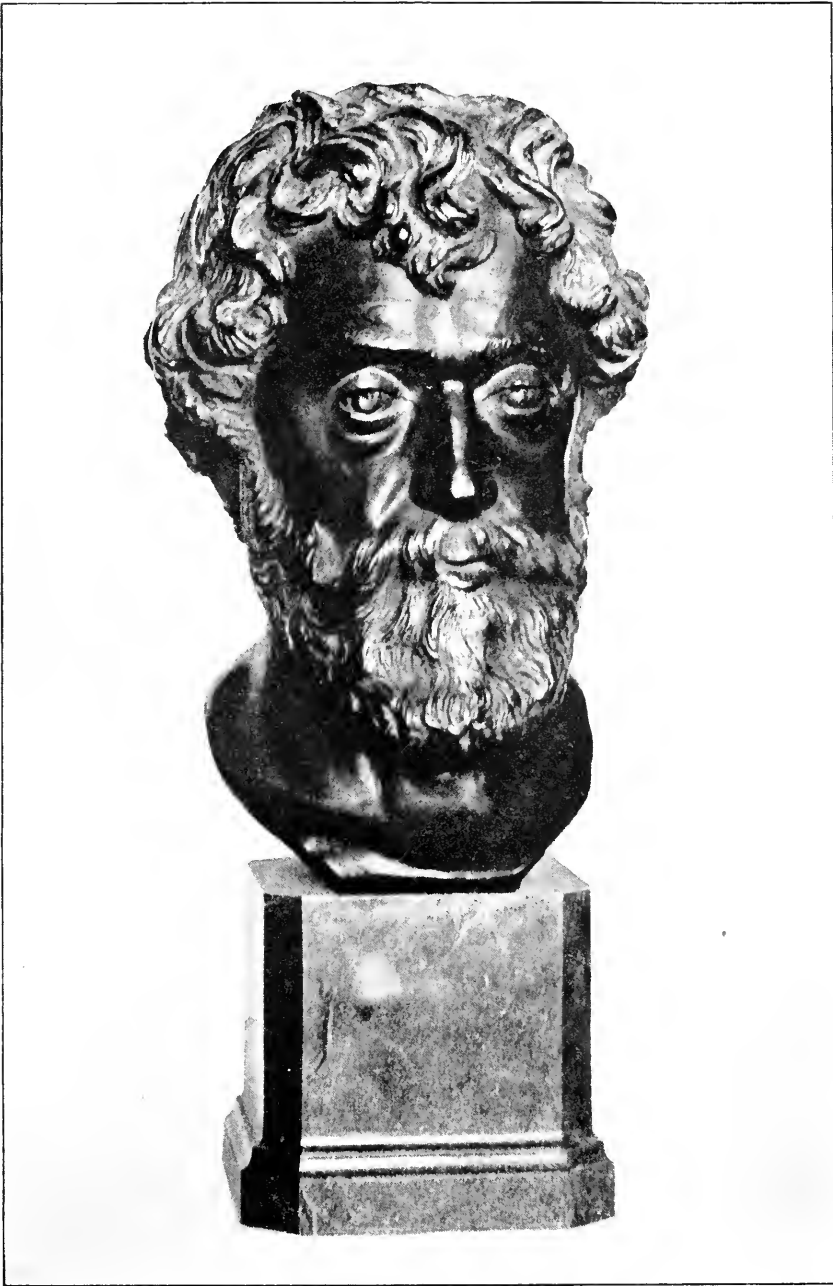
August Gaul

Otters



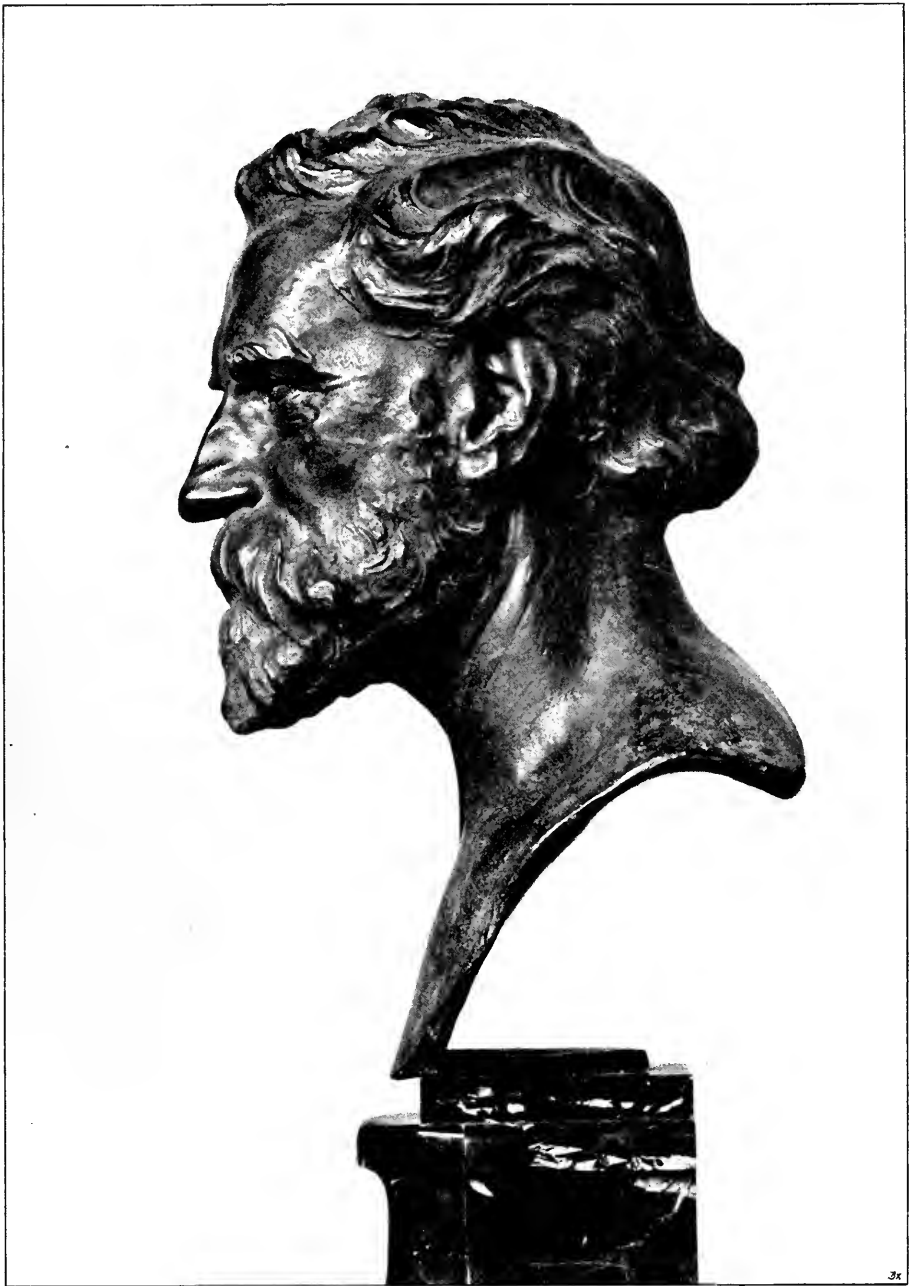
Hermann Hahn

Adam



Adolf von Hildebrand

Bust of Professor Flossmann



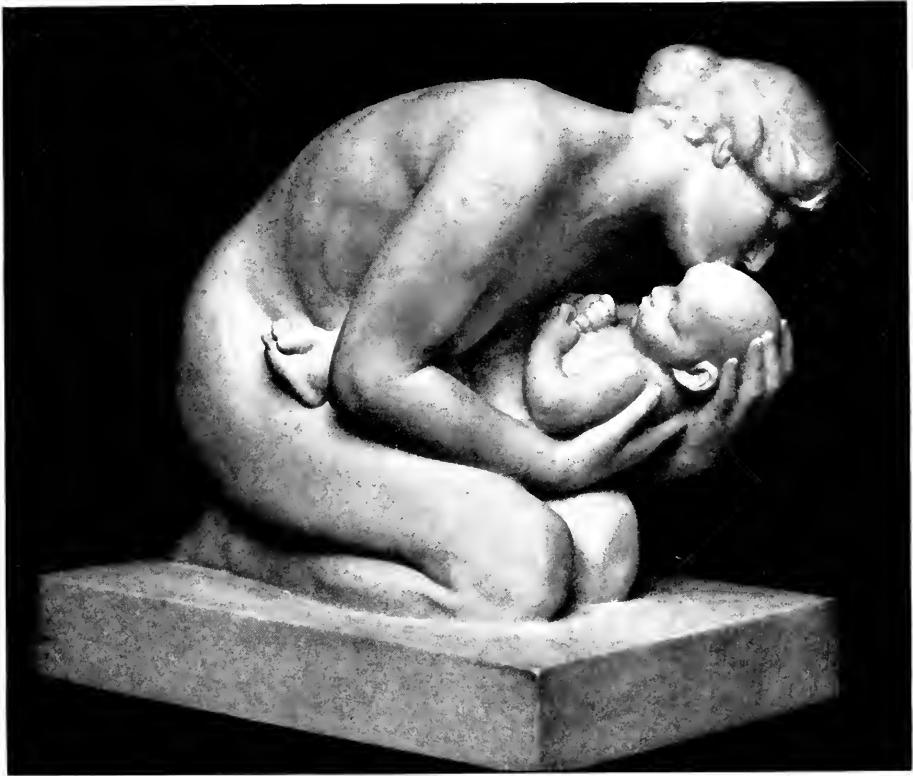
Fritz Klimsch

Geheimrat Prof. Dr. Karl Binding



Hugo Lederer

Bust of Hans Pfitzner



Artur Lewin-Funcke

Mother



Hubert Netzer

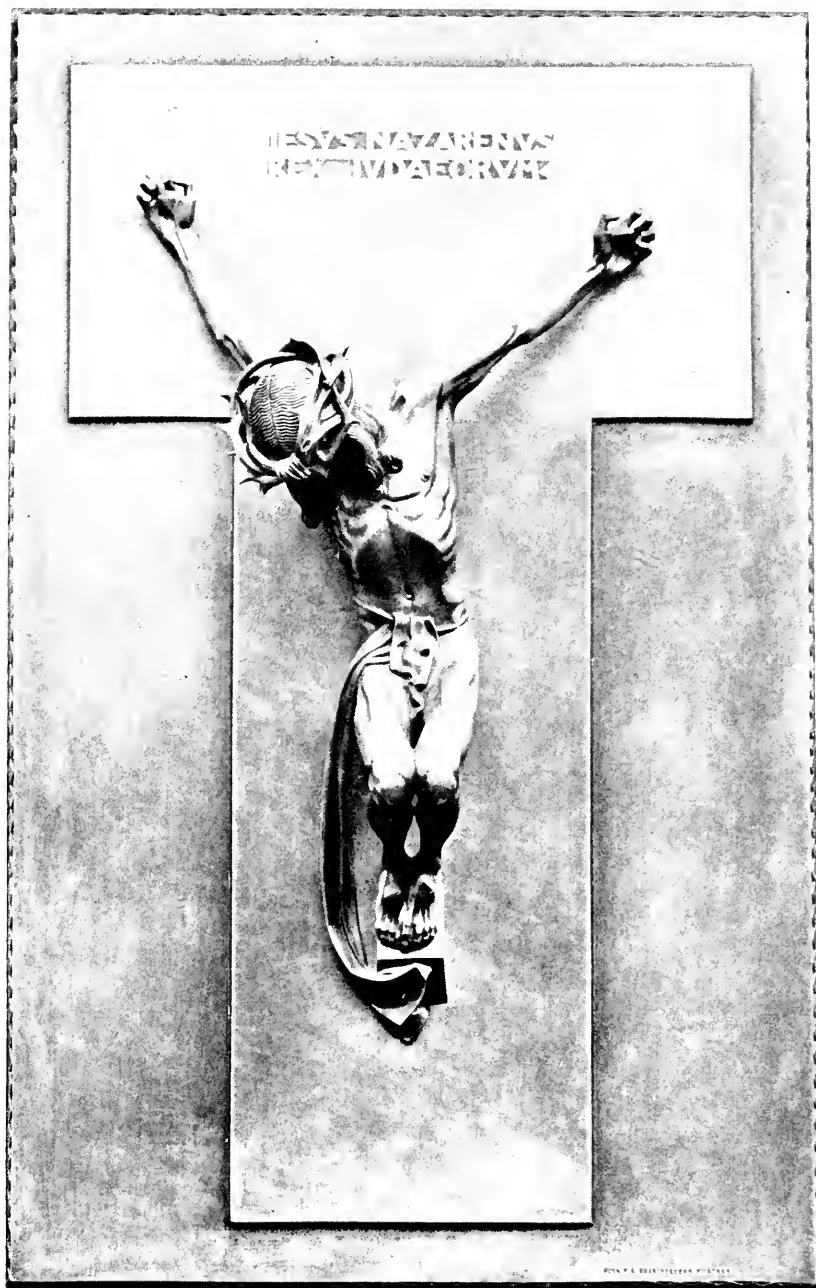
Diana



By permission of Franz Hartstengl, Munich.

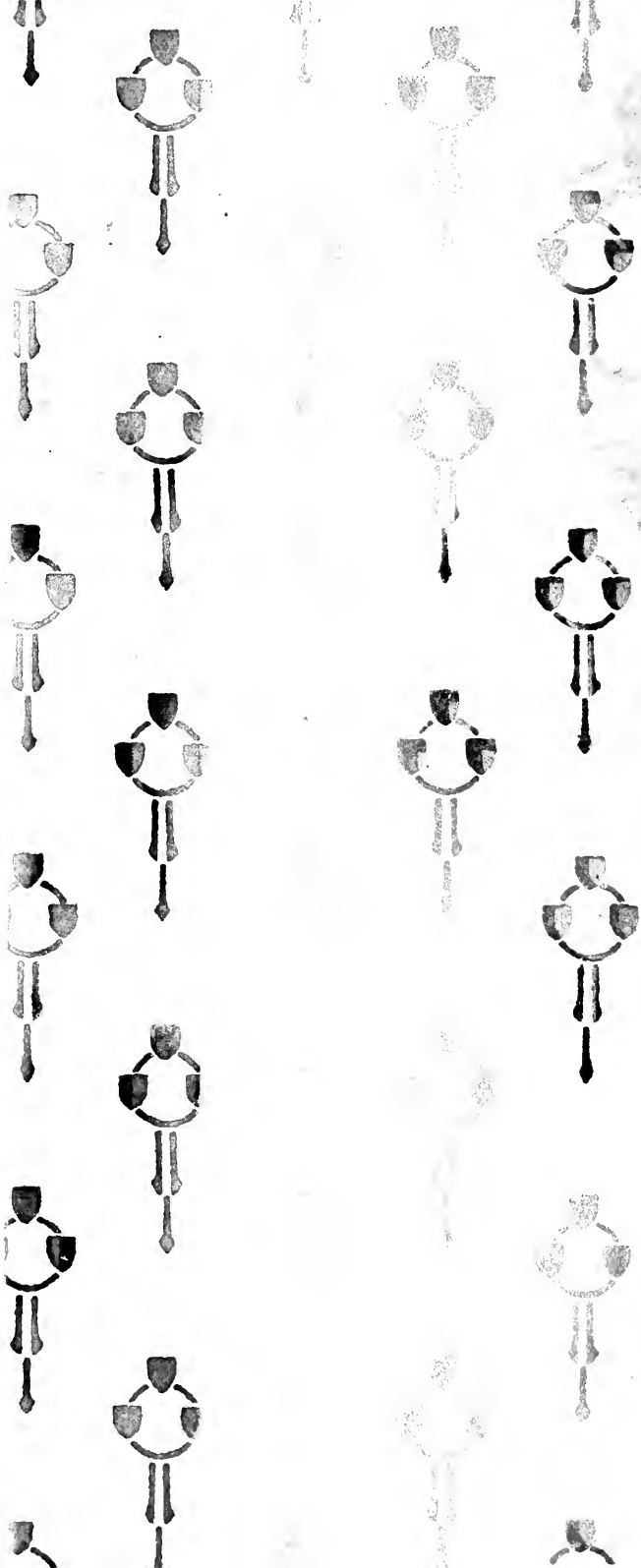
Franz von Stuck

Athlete



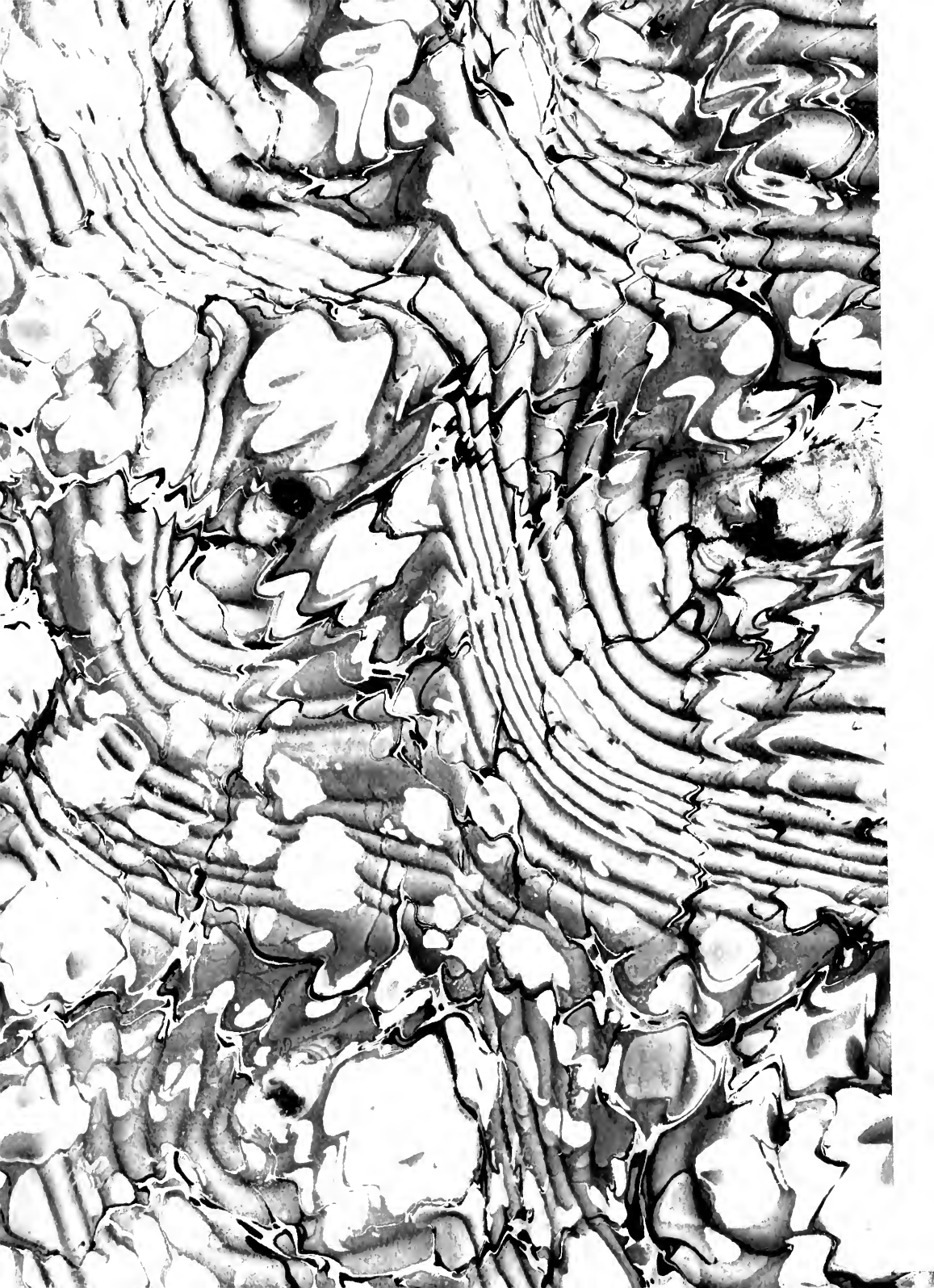
Ignatius Taschner

„The Silver Christ“



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